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A HISTORY...

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A HISTORY OF ENGLISH POETRY

FROM THE AESTHETIC POINT OF VIEW

PART I

THE PERIOD FROM LANGLAND TO SPENSER.

INAUGURAL DISSERTATION

PRESENTED TO THE

PHILOSOPHICAL FACULTY OF THE UNIVERSITY

OF LEIPZIG

FOR THE DOCTOR'S DEGREE

BY

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LEIPZIG
GUSTAV FOCK
1896.



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To

Professor Dr. L. A. Sherman

author of

Analytics of Literature.

I. Introductory Remarks.

I have always felt that writings about literature from the aesthetic point of view were very largely valueless for two chief reasons.

In the first place such work is not based upon research. It does not rest upon a mass of scientific proof, proceeding from a body of well ascertained facts such as would be demanded in any other department of inquiry. Consequently it fails to appeal to him who believes that increase of knowledge depends first of all upon at least measurably exact methods of investigation. Instead criticism has come to be based upon a certain power of intuitive perception called taste, which, however valuable, can hardly be called a promoter of scientific confidence. In the second place the element of personality enters into writing of this sort more than is permitted in work with any claim to scientific worth. Judgements about literature and art are mostly *ex cathedra*. With people in general the value of a criticism depends more upon the reputation of the critic than upon any logical scientific excellencies of his work itself. If, as however often happens, it appeals directly by its justice and clearness it does so because the reader has through unconscious growth become the equal of the critic beforehand in appreciation. Criticism unlike science cannot of itself engender belief, cannot instruct in any true sense of the word. It seems to me that these few remarks are in their nature self evident. How many of us have not often felt that aesthetics is indefinite and unsatisfactory? Specialists in chemistry or philo-

logy work along definite lines in common, toward a common goal, with a mass of established facts as common property. Are aesthetic histories of literature or aesthetic judgements about literature, on the other hand, much more than a heterogeneous mass of private opinion?

This is a great lack. All inquiry into the life of authors, all untangling of philological intricacies and explaining of historical obscurities in connection with poetry or prose can have but one aim — to make literature understood and appreciated by the mass of educated readers that are not specialists in philology. To this very end the aesthetic content of poetry must not be ignored. English poetry is the embodiment of English ideals; and there can be no true history of this poetry that does not treat the subject from the aesthetic side. But it is precisely this aesthetic element that is the most elusive. Nine cultivated readers would be able to determine the meaning of the difficult passages in an act of *Hamlet* without help, where only the one would be able to grasp the force and deeper significance of the passage alone. While the appreciating of a poem is of more importance than the simple understanding of it, it is also more difficult. This has been my experience in attempting to get several hundreds of young people to understand somewhat of the inner development of English poetry as a vehicle for the expression of a progressive series of ideals; and it is to help somewhat here that I have undertaken this work. There is no reason why such a history as I have indicated may not be made on scientific principles, why a system of aesthetic inquiry may not be devised for poetry that shall have a definite theory and method, that shall be able to stand on its own authority, be in touch with other lines of thought, and eliminate the personal equation much more than has yet been done.

But in my attempt to make a history of this sort, I have been able to get no aid from aesthetics, partly for the reasons given, but particularly because criticism does not recognize the existence of elements. It was not until 1893

by the publication of *Analytics of Literature**), that this important advance in methods of aesthetic research was made. It was shown that poetry, like everything else, is built up of certain constant and ultimate elements; and many of these were isolated and defined. But what was of more value, a method was given, and certain simple goals were definitely set to be reached. Previously I had collected a mass of material on figures of speech with the same idea of elements in mind; and now I set about determining the quality and quantity of them all in the fifty greatest poets of English literature, during such leisure as I had. Of this the present work is the first period — from Langland to Spenser. I hoped that by this means I could definitely fix the aesthetic value of each poem, which then by a comparison of all would reveal the real inner development during the period. A mass of statistics would be obtained from which a history of English poetry might be written that would not be dependent for its value upon the authority of the critic, nor be colored by his personality. The new method was simple enough, but the difficulties in the way of applying it to actual investigation were found to be not a few. It was found necessary to define the elements much more scientifically than had yet been done. Several new ones were discovered; others were found to stand in new relations to each other. It became necessary to distinguish sharply between subject-matter and technique. I have felt compelled to fall back more upon psychology as the ultimate foundation of all than Prof. Sherman did. Aesthetics should be the science of the imagination, just as logic is the science of reason.

This work consists of two parts. In the first I have attempted to define the poetic elements as I have understood them during my work. In part two I have cited the total number of each poetic element in twelve representative poems from Langland to Spenser. The results I have tabu-

*) By Prof. Dr. L. A. Sherman; Ginn and Company Boston.

lated, and from these tables sketched the internal development during the period. Part one deals with the integrity of my method; part two gives the results from applying it to actual investigation.

As I have talked with my friends about this matter from time to time, a number of objections have been raised, which seem to centre about three points. First they say that a scientific investigation of the aesthetic element in poetry or in anything else is an impossibility, which merely means that it has not yet been done. In the second place they say it would destroy our capacity for aesthetic enjoyment. But we cannot know if it will until it has been quite extensively tried. I have employed this objective method through two years in giving instruction in literature from the aesthetic point of view to some three hundred young men and women; every one has felt his power of aesthetic enjoyment not only not decrease but on the contrary increase. This second objection has some weight however, because it is true that our enjoyment of anything aesthetic ceases the moment we begin to observe ourselves. But it is not necessary that everybody be continually observing himself. Only when he proceeds to inform the public, is it desirable that he have some reasons of a self-sufficient sort for the faith that is in him. And, lastly, it has been said that investigation such as this is sacrilegious. Yet trying to discover how Shakespeare made *Hamlet* is surely no worse than the efforts of the geologist to learn how God made the universe. To find out a thing or two has been deemed sacrilegious since the days of Adam.

II. The Elements of Poetical Subject-Matter.

The real ego, as distinguished from the purely unifying activity of the mind, is a body of generalizations that make up what we call our personality — that which marks

each of us off from all other human beings. These generalized notions are characterized by a quality of desirability. They furnish us with our motives; they set drifts and impulses going in us, and are really the forms in which our will comes to consciousness. They are generally called "ideals", a word that is undesirable because it includes only those that are of a high order. I prefer the name "types", which may then be defined as any idea that the ego consciously or unconsciously considers of worth and strives to realize.

These types come to us in a variety of ways, most of which are unknown. We inherit a proclivity for types of a certain sort. Many are formed from the associations and environment of childhood and youth. Many are closely connected with the passion of love. Many come only from the deeper experiences of later life.

There are six qualities about these types to be considered. (1) All men have them. (2) They must change from time to time. We see clearly that they do change. The notions any one of us had ten years back of what was desirable are not those he had twenty years ago, nor are these what he will have ten years hence. If we think how we lived and acted in our childhood, we often do not seem the same person. And these types must change because they are the synthetic product of consciousness, and consciousness itself is this same unifying activity. (3) They are brought to the fore in our minds always ultimately by some sensation from without. (4) If from any cause we are made to believe that a type will be or may be partially or entirely realized, we experience pleasure; if the contrary, sorrow. (5) The number of attributes we may give to any type is infinite; that is, will always be greater than we can ever conceive. (6) As we become conscious of these types, they assume the form of something human. Thus we assign the attributes of man to inanimate things daily in our speech, and this is not a projecting of ourselves into our environment but a characteristic of the types which that environment suggests.

These types are the elements of poetical subject-matter. How they are related to the elements of technique in poetry may best be seen by analyzing an instance of everyday occurrence. One of my friends is struck by some fact or happening on the street, and comes to me under strong feeling and tells it. The phenomenon that struck him did so — that is, was raised out of the ordinary — because it set going in his mind a train of associations that ultimately brought one or more of his types to consciousness. This type had a quality of desirability about it, and what he saw made him believe either that the type actually could be realized or that it could not. The result is enthusiasm or sorrow, and in either case he tells me. He would not have told me, if his feelings had not been stirred; and his feelings would not have been stirred, if he had not supposed that his unconscious desires either were possible of realization or were not. What he finally tells me is *art*. It may be art-with good subject-matter and bad manner, or with the reverse. At any rate, it is the setting forth of a type — the spiritual — by means of words — the material. There can be nothing more to art in its widest sense.

There is evidently as wide a difference between the types in the following works as between black and white: *Comedy of Errors*, *Othello*, Cooper's *The Last of the Mohicans*, Ibsen's *Brand*, Sue's *The Wandering Jew*, Browning's *Luria*, *The Winter's Tale*, *Hamlet*, *Dare-Devil Dick*, *David Copperfield*, *Cymbeline*, Rider Haggard's *She*.

We have seen that there is an evolution in types; and this is the same for the race as for the individual. By studying this progression in the types of the individual, and as historically revealed in literature, the following classification may be set up.

I. *Incident and Adventure*. Here there are but few types and those are mostly of class II and III. The interest centers about happenings. Examples are pre-eminently the "Indianer-Geschichten" and "Nickle Libraries" of our earliest youth, and of a higher grade Haggard's *She* and *King*

Solomon's Mines, Cooper's *The Last of the Mohicans*, *The Comedy of Errors*. And these last, of a higher sort as I said, are thus higher simply because types of class II and III begin to mingle with the purely adventuresome of the story.

II. *Physical Strength and Bravery*. Here the human interest of the story lies only in the physical prowess of the characters. Types of this sort are found in Achilles and Ajax of Homer, in Theseus of *The Knightes Tale*, in *Beowulf*, and *The Niebelungen Lied*. They enter into the composition of Macbeth, Othello, Hamlet (I, 86.).

III. *Types of Intellectual Power*. Hamlet, Odysseus, the Deerslayer, Iago, Mephistopheles. This is the period of youth in its admiration of brains.

IV. *Woman in her External Physical Attractiveness*. This is also characteristic of earliest youth. Here come most of the types in Horace's *Odes*, in Surrey's and Wyatt's *Songs and Sonnets*, Chaucer's *Knightes Tale*, Lydgate's *Tempil of Glas*.

V. *Love*. Here come *Romeo and Juliet*, *Troilus and Cressida*.

VI. *Human Character in and for Itself*. It is only well on in life that the human for itself in its various phases, good, bad, indifferent becomes of interest. Such are the types in *David Copperfield*, *Our Mutual Friend*, and in Dickens on the whole; in Chaucer's *Prologue* to a degree, and in *The Merchant of Venice*.

VII. *Moral Strength, Greatness, and Purity*. Here come most of the types in *The Faerie Queene*, *Hamlet*, *Vision of Piers the Plowman*, Chaucer's *Prologue*, Ibsen's *Brand*, the King Arthur legends.

VIII. *Woman Idealized in her higher Attributes*. Here she is the chief source and means of inspiration, and a factor in the elevation of humanity. Here it is her womanliness more than her attractiveness that is the theme. Examples are *Imogen*, *Hermione*, *Desdemona*, and Shakespeare's women on the whole.

IX. *Man Subject to Forces outside himself, Favorable or Adverse*. *Hamlet*, *Sordello*, *Macbeth*, Ibsen's *Kongs-Emnerne*.

X. *The Greatness of mere Passivity.* These types are beyond the conception of most men. They find their most perfect expression in the personality of Christ and in the dictum "*Resist not evil*". Example, Browning's *Luria*.

The characters that appear in literature are a compound of a variety of these types. Thus Hamlet has in his personality elements of class II, III, VII and IX. They may be presented negatively, in that they are deliberately left out, and are brought to our consciousness by contrast with their opposites.

The natural way to set forth these types is by means of words. If the artist instead employs pigments, tones, marble, or stone, a reason must be sought. And if he employs words, he will make use of the following elements of technique.

III. The Elements of Poetical Technique.

A. The direct method.

I. **Poetic Words.** These are words that have an emotional value in addition to their usual logical intension. Such are *glory, battlements, tingling, billow, shrill, tempest, maiden, Theseus, thrill, prairie, melody, Druids, pity, infernal, hideous, knight, reverence, Diana, moonlight, cypress, pines, silver, divine, starry, chrysolite, antelope, majestic, mist, murmur, hum.*

These words have not all acquired this suggestiveness in the same way. Many, such as *tingling, shrill, melody, moonlight, starry*, suggest past emotional experiences to us and to all normal persons. *Knight, Druids, Diana, divine, infernal, Theseus, battlements*, on the other hand, can suggest no experiences whatever that we of to-day have had with what they stand for. All that they mean to us we have acquired through books, pictures and education in general.

It is thus that Prof. Sherman in *Analytics of Literature*, Chapter VI, distinguishes experimental from associational words. But this two-fold division, I find, is not exhaustive; nor does it offer any means for the historical classification of these single words. It is true that all poetic words must be suggestive in one of these two ways. But many have a geographical limitation; *prairie*, *billow* are experimental or associational according as one has lived inland or by the sea. Many others have a similar historical limitation; *knight*, *battlements*, *draw-bridge*, though associational to us, must have been experimental, or perhaps even prose, to Chaucer and Langland. Still others, as *pine*, *silver*, *cypress*, though in themselves experimental words, are poetic, when poetic, by association only; experimentally they are prose. Others again contain the elements of experience and association so mixed that they belong as much to one class as the other; such are *pity*, *beauty*, *maiden*, *honor*.

The majority of poetic words are nouns and adjectives. Adverbs come next in point of frequency. The interjections *oh* and *alas* are common; and, in some passages, the pronouns *thou* and *ye*. Emotional verbs are very rare.

Suggestive words are the most elementary of the poetic elements; they are the most spontaneous expressions of feeling. *Oh!* probably the first word uttered by a child is a poetic word. Poets vary greatly in their fondness for these single words. Certain short extracts from Shelley and Tennyson*) have been found to contain 70 per cent, while Browning's *Andrea del Sarto*, or Chaucer's *Prologue* have no more than ordinary prose.

II. Phrases. These are combinations of (1) a noun with a modifying adjective, (2) a participle, adjective, or adverb with a modifying adverb, (3) two nouns in apposition. Such are *every jelawe*, *eldest lady*, *no more*, *hollow cave*, *ise yfrore*, *much glorie*, *swich a wo*, *saffron beds*, *Faerie Queene*, *Elfin Knight*, *riche contree*, *great solempnite*, *cristal sheeld*, *laurer*

*) *Alastor* and *The Princess* song closing part III.

tree, soote sugre. It is evident that these phrases are not all equally intense; indeed Prof. Sherman*) distinguishes five well defined classes as follows: —

Class I. Phrases that are entirely prosaic, each word being a prose word. *Every felawe, eldest lady, no more* are of this class. Others are *newe zere, no wise, cheynes invisible, yonge folk, pilke swerd, far unfitter, old dints, long taile.*

Class II. The phrases of this class are poetic in contrast to those of class I. But they are tautological in that one of the words contains in itself the emotional value of the other — though not, of course, necessarily the logical intension. This of itself materially diminishes the force these phrases would otherwise have. Instances are *hollowe cave, ise yflore, soote sugre, noble prince, faire Venus, triumphant Mart, dragon horrible, palfrey slow, diverse doubt, durtie ground, blodie wound, mysty cloude, craggy roche, ladie dere, dovues white, paleys imperial.* Here also would come such puzzling expressions as *wide deep wandering of The Faerie Queene I, 2, 4;* *wandering* is a metaphor and means ocean, which then, of course, is wide and deep.

Class III includes phrases that contain a figure of speech, whether the phrase is clearly poetic or not. This figure may consist in a transference of the adjective from a part to the whole as in *riche contree, blood roiall, fierce warres;* in the employment of an adjective that properly modifies some entirely different idea as *dull tong, bitter wound, great perplexite, father Nilus;* or in the use of an adjective that is equivalent to a modifying genitive as *guiltie secret, wandering wood, manly force.*

Class IV. These phrases are poetic in so far that at least one of the words is a poetic word. At the same time they are not figurative and not tautological. Such are *so pitous, swich a wo, antique rolls, holy Virgin, heben bowe, ancient kinges, hideous storme, any star, forlorne paramours,*

*) *Analytics of Literature* Chapter VIII.

glistering armor, most lothsome, hideous taile, poyson horrible, Aegyptian vale, rudely falling, dedly stinke.

Class V. We shall best understand the phrases of this class if we observe the mental processes involved in determining one — *Elfin Knight* for instance. Anyone reading this phrase hurriedly or with inalert imagination would assign it to class IV because *Elfin* is a poetic word; the phrase is clearly not of class I, or II, or III. Still his mind will be unsatisfied; will stick at the seemingly unnatural use of the word *Elfin*; he will feel that he has not done the expression justice. If he finally get any higher experience at all from the phrase, it will be because *Elfin* suggests a more or less extended allegorical series of ideas that set forth the knight. This phrase does not mean a knight that is small, mysterious, uncanny, or invisible at times like the elves. The word *Elfin* does not modify, limit, or define *knight* in any way, but suggests a series of allegorical notions that stand in the mind in juxtaposition to and parallel with the ideas of the knight and England. Similarly with *Faerie Queene*; the words do not modify each other; each suggests a train of associations that proceed independently and parallel merely illustrating each other, — *Faerie*, purity, brilliance, etc. etc.; *Queene*, Elizabeth, virginity etc. etc. Ultimately an experience evolves itself more powerful than if the phrase had been of another class. These phrases have two peculiarities; the effect is not dependent upon the suggestive quality of the words composing them, both of which are generally unpoetic; and the phrase at first sight seems of class I. In reality it is a potential allegory as will be shown below; see page 29.

Classes II and IV of phrases convey the type from the mind of the poet to the mind of the reader by direct suggestion; as with poetic words only the suggested idea is given. The phrases of classes III and IV, however, are like figures of speech in that they contain both the idea to be suggested and the idea that suggests it in the same expression; see page 16. A few phrases like *good knight, faire*

lady, though of class IV and II respectively, may, through interminable repetition, become trite and degenerate to class I as the poem in question proceeds.

The great master of phrases in English literature is Shelley. Witness the following results from the first hundred lines of *Alastor*: —

I 10, II 2, III 59, IV 59, V 0; total 130.

As far as I know, Shakespeare and Tennyson alone make much use of those most potent phrases of class V.

III. Poetic Clauses. Verbs as was said are very rarely poetic in themselves. Occasionally they may become so however in combination with a subject or object. The idea thus formed is appropriated by the imagination as a unit and the clause is a poetic clause. Such are: —

The tempil was enluymed environ — *Tempil of Glas*, 283.

Went wyde in this world — *Piers Plowman*, Prol. 4.

I slombred in a sleping — *Ibid.*, Prol. 10.

Ther tre shal never fruyt ne leves bere — *Parlement of Foules*, 137.

How would she sob and shriek — *Induction*, 44.

And with her teeth gnash on the bones in vain — *Ibid.*, 51.

IV. Poetic Phrases. If the verb in the preceding should be reduced to a participle, verbal noun, or infinitive, it would, with its accompanying noun, constitute a form midway between the poetic clause and the phrase of class IV. Such instances are: —

To wail and rue this world's uncertainty — *Induction*, 25.

His beard all hoar, his eyes holwe and blind — *Ibid.*, 43.

Wringing his hands — *Ibid.*, 77.

V. Figures of Speech. The elements so far considered, except class III and V of phrases, have been suggestive and nothing more. But if the poet not merely suggests his

type, but at the same time further illustrates it by some analogical fact of his environment, the result is a figure of speech. The analogy suggests itself because unconsciously to the poet it presents some single, perhaps obscure, element identical with an element of the type, so that the formula for all figures of speech would be: —

$$\left\{ \begin{array}{l} a + m + n \text{ etc. } \\ + \\ a + b + c \text{ etc. } \end{array} \right\}$$

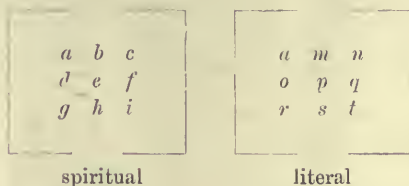
Where *a, m, n* are the elements making up the type; *a, b, c*, the elements making up the illustrative idea; and *a*, the element common to both that associates them. There are then two parts to every figure of speech, the type and the external analogical fact; or, we may say, the literal and the spiritual, the idea illustrated; and the idea illustrating. There can be no more than these two parts to a true figure of speech and no less.

These two elements may arrange themselves in the imagination of the poet in three ways. They must both be present, and they may either (1) be kept separate, or (2) they may be united, or (3) one may remain unstated and be left entirely to inference. No other arrangement is possible, and this gives us three great classes of figures.

Now observation shows that as a man becomes more and more enthusiastic his language changes. His sentences become shorter; he tends to substitute phrases for clauses and words for phrases in expressing an equivalence of thought; he omits many conjunctions. If he be a poet and express himself largely in figures, they will vary in length with the ebb and flow of his enthusiasm. They may be expanded and declarative, with many verbs and conjunctions, or condensed and suggestive, with much suppression of predication and few or no conjunctions. Upon this principle the three classes of figures may be subdivided into several well-defined genera, giving us the following scheme: —

Class I. *Figures Involving a Resemblance.* Here the
 Peterson, A History of English Poetry. 2

analogy takes shape in the imagination of the poet and is presented to the mind of the reader, as two distinct pictures, thus: —



Where *a, b, c* etc. represent the elements of which the idea illustrating is composed; *a, m, n* etc., the elements of which the type is composed; *a*, the common associating element. This is the *Simile*.

I. A. 1. — Here the form of expression the poet falls into is usually definite predication for each picture with full exposition of details. He leaves nothing to inference and trusts nothing to the reader. He says everything to the bitter end. This is the *Sustained Simile*, and should contain at least two predications as: —

| | | |
|------------------|---|---|
| <i>literal</i> | { | I stretched myself and straight my hart revives That dread and dolour erst did so appale, |
| <i>spiritual</i> | { | Like him that with the fervent fever strives When sickness seeks his castle health to scale. |

— *The Induction*, 19.

a = probably the stretching of fever patients.

| | | |
|-------------|---|---|
| <i>sp.</i> | { | As when two rams, stir'd with ambitious pride, Fight for the rule of the rich - fleeced flocke, Their horned fronts so fierce on either side Doe meet, that, with the terror of the shocke Astonied both stand senseless as a blocke Forgetful of the hanging victory, |
| <i>lit.</i> | { | So stood these twaine [<i>The R. C. Knight and Sansfoy</i>] unmoved as a rocke, Both staring fierce. — SPENSER, <i>The Faerie</i> <i>Queene</i> I, 2, 136. |

α = probably the bent and forward thrust heads of the knights charging.

I. A. 2. — But if the poet perceives the analogy with an imagination already energized, it will complete itself more suddenly, though still as two distinct pictures; and, in expressing it, he will employ a single clause. This is the *Clause Simile*.

lit. { She is the monsters heed ywryen,

sp. { As filth over - ystrawed with floures. — CHAUCER,
The Boke of the Duchesse, 628.

α = probably the generally supposed dirtiness of a "monster's" hide.

This Palamoun

In his fighting were as a wood leoun,

And as a cruel tygre was Arcite. —

The Knightes Tale, 797.

sp. { a wood leoun
 { a cruel tygre

lit. { this Palamoun in his fighting
 { Arcite

α = probably the expression about the mouth of a man in a rage.

I. A. 3. — If the imagination of the poet be still more energetic, predication will be a hindrance to the expression of his type; and the two pictures, still separate, will be presented in a single phrase. This is the *Phrase Simile*. The predicate may be entirely suppressed, or it may be only reduced to a participle or an infinitive.

[*Suppr.*] a murmuring winde [that was] much like the sowne
Of swarming bees. — SPENSER, *The Faerie*

Queene I, 1, 364.

[*Red.*] woven like a wave — *Ibid.*, I, 2, 160.

[*Suppr.*] silver - brighte — *Parlement of Foules*, 189.

I. B. — The fourth figure of the first class is the figure called *Comparison*. The purpose of the simile is to insure appreciation of a fact by citing illustrations; the object of

comparison is to insure appreciation of degree. The two pictures are still distinct in the imagination of the poet, while the fact that he is prompted to the expression of degree shows that his mind is energized. Hence this figure appears usually in the shorter forms, as: —

Swelth as black as Hell — *Induction*, 69.

The storm so rumbled in her brest,
That Aeolus could never roar the like. — *Ibid.*, 21.

This pardoner had heer as yelow as wex. — *Prologue to The Canterbury Tales*, 675.

I. C. — In simile and comparison, the spiritual picture suggests itself to the poet, and is again by him suggested to the reader because it illustrates the literal. The idea illustrating is secondary, and is strictly subordinated to the idea illustrated. This secondary relation is always shown by some subordinating word, as *like*, *as*, *so*. But in the form of analogy called the *Parallel*, the two ideas are presented co-ordinately, neither illustrating the other in any formal way, thus: —

| | | |
|-------------|---|--|
| <i>sp.</i> | { | For out of olde felde as men seith Cometh al this newe corn fro yeer to yere, |
| <i>lit.</i> | { | And out of olde bokes in good feith Cometh al this newe science that men lere. — <i>The Parlement of Foules</i> , 12. |

a = perhaps the usual flat horizontal position of an open book.

| | | |
|-------------|---|--|
| <i>lit.</i> | { | what so strong But wanting rest will also want of might |
| <i>sp.</i> | { | The sunne that measures heaven all day long At night doth baite his steedes the Ocean waves among. — <i>The Faerie Queene</i> I, 1, 285. |

In the presentation of the two ideas, the relationship is left unstated. This figure stands midway between the figures of class I and class III. If the literal half should

be left to inference the figure would be of class III. See page 24.

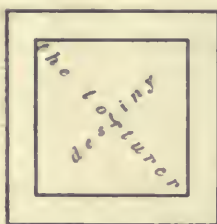
Class II. *Figures that Involve an Identification.* In this class, the type and illustrative idea are no longer kept separate in the imagination, but are identified as in: —

prescience

That guiltless tormenteth innocence.

— *The Knightes Tale*, 455.

Here the poet was so aroused that he saw the two ideas, a torturer tormenting an innocent person, and unshunnable destiny, together as one idea. The analogy was so striking that he assigned the two notions temporarily to a common genus of cruel irresponsible beings. They appeared in his imagination thus: —



— a composite photograph. This is the *Metaphor*.
 “Wasting woes that never will aslake”
 shows these two superimposed pictures: —

| | |
|---|-----------------------------|
| <i>spiritual</i> | <i>literal</i> |
| A person so thirsty, or a parched tract of land so dry, that no quantity of water can ever satisfy. | Continuous and wasting woe. |

In “all suddenly well lessoned was my fear” the two ideas are: *sp.* a man overcoming fear,
lit. a teacher disciplining his pupil.

a = the sternness of facial expression probably.

The poet identified these two ideas spiritually and hence presented them combined. They are now separate, and if

they be also presented separately thus: "Suddenly I overcame my fear as a teacher disciplines his pupils", the figure will be of class I, A. Reverse the order, use the conjunction "and" as a connective, and the figure is of class I, C. The poet did not present these two notions separately because he saw them combined; and he saw them combined because his imagination was more than usually energized for the moment through enthusiasm over some type.

This class of figures is subdivided upon the same principle as class I.

II. A. 1. — This form of the metaphor includes instances where the imagination of the poet remains in the state of identifying type and illustration through at least two statements or clauses. This is the *Running Metaphor*.

The longe love that in my thought I harber,
And in my hart doth keep his residence,
Into my face preaseth with bold pretence
And ther campeth displaying his baner. —

WYATT, *Sonnets*, I, 1.

And when the sonne hath eke the dark opprest,
And brought the day, it doth nothing abate
The travails of mine endless smart and payn;
For then, as one that hath the light in hate, —

SURREY, *Sonnets*, I, 27.

II. A. 2. — Here the imagination of the poet finishes the identification within the limits of a single clause. This is the *Clause Metaphor*.

The fresshe beautee sleeth me so deylny. —

The Knightes Tale, 260.

That glorious fire it kindled in his heart. —

The Faerie Queene, I. prol., 22.

Add faith unto your force. — *Ibid.*, I, 1, 162

The boke us telleth. — *The Hous of Fame*, 426.

That unto logik hadde long y-go. —

Prologue to The Canterbury Tales, 286.

II. A. 3. — Here the poet expresses the identification without the use of predication, which may be suppressed or reduced to an infinitive or participle. This is the *Phrase Metaphor*.

Suppression of Predication: —

Theseus, the flour of chevalrie — *The Knightes Tale*, 124.

An oratorie riche for to see — *Ibid.*, 1053.

Oke, sole king of forests all — *The Faerie Queene* I, 1, 71.

Japers and Janglers, Judas chyldren. —

Prologue to Piers Plowman, 35.

Reduction of Predication: —

Gold to mayntene his degree — *The Knightes Tale*, 583.

Making her deth their life — *The Faerie Queene* I, 1, 224.

of fair spech and chydinges

And of fals and sooth compounded. —

The Hous of Fame, 1028.

II. B. — Consider the phrase figure: —

bataille

Betwixen Athenes and the Amazones. —

The Knightes Tale, 22.

The rhetorician would say about this figure that "Athenes" merely stands for "the people of Athens", and that there is nothing more to it. This really only names the mystery. It seems to me far more probable that the poet saw in his mind's eye not the people of Athens as individuals, but Athens the city, as a unit really identified with one single warrior. This figure is really of class II, A, 3.

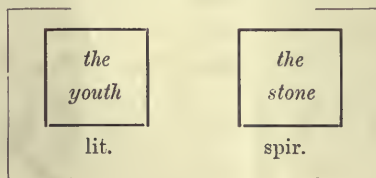
Consider also the expression "Emelye clothed al in grene" of *The Knightes Tale* 828. That the poet could have conceived green apart from any object is impossible. If "green" means simply "green clothes", the expression is a rhetorical turn of phrase merely, and no figure of speech at all, because the two elements common to all figures are wanting. But "green" here is a poetic word, and the poet saw in his imagination the entire green environment about Emelye. This is the illustrative idea that he identified with garments, and this figure also is of class II, A, 3. The same

is true of the very common expression "clothed in blak", where the blackness of night, perhaps, is the illustrative idea used. Contrast such an expression as "miscreated faire", *Faerie Queene* I, 2, 19, which is plainly no figure but merely a rhetorical device of style. These figures are those usually called *metonymy* and *synecdoche*; but we see that they are either (1) no figures of speech at all because they present no union of type and illustrative fact, or (2) they are phrase metaphors. They are rare from Langland to Spenser, and need not be considered separately, though a count of them might perhaps be made with profit in the more modern periods of the literature. Forms like "miscreated faire" above are of course III-class phrases.

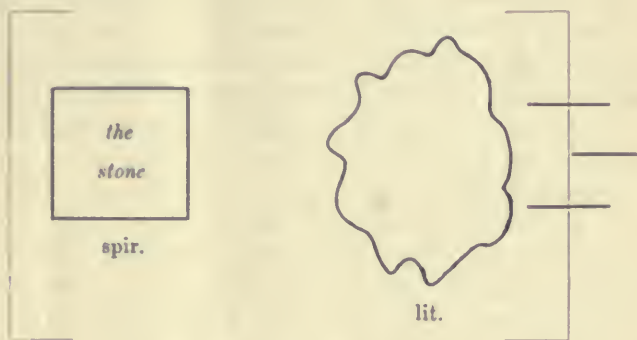
II C. — Here belong class III of phrases in which no hint of predication remains.

Class III. *Figures involving a Resemblance but the Resemblance left to Inference.*

The typical figures for this class are the numerous modern expressions like "The rolling stone gathers no moss" "All is not gold that glitters", "Die Suppe wird nie so heiss gegessen wie sie gekocht ist". Let us consider the first of these examples. The person who in conversation says "A rolling stone gathers no moss" does in reality not make any statement about a stone and moss at all. His hearers do not offer the stone and moss a thought. What he does mean they should grasp, and what they do grasp, is that "a wandering youth accumulates no substance". This is what he intended to say; the illustration that came to him, and that he said instead was the fact about the stone. The two pictures or parallel series of circumstances must have presented themselves to his imagination thus: —



exactly as though the figure were of class I. "A" in all probability is the zigzag or crooked course of a slowly moving stone. But when he comes to express this idea he does it thus: —



leaving the literal or illustrated half entirely unsaid. This is the *Allegory*, — a figure capable of two distinct interpretations. One thing is said and something entirely different meant.

Now, to continue our supposed instance of the man speaking, why is it that his hearers all perfectly understand him; infer his meaning exactly; and, if the allegory be new, even get pleasure from it and perhaps applaud? The reason must lie in (1) the *apropos* connection, (2) convention of use, or (3) if the discourse be spoken, in the accompanying gesture or facial expression. These circumstances are then really as essential a part of the allegory as either of the other two elements that make up figures of speech; and form a third element which may be called the "interpretative hint". Without this, the figure could in no case be understood or appreciated. Children, or foreigners, unacquainted with the language spoken about them, are proverbially blind to the application of such figures — see only the literal side. How many children see in *The Pilgrim's Progress*, for instance, anything more than a story?

In the instances of this figure given above, the inter-

pretative hint is of the second sort, convention; though in the third it was to me, when I first heard it, of the first order, the pat connection. In *The Pilgrim's Progress* it is the personifying of virtues. In *The Faerie Queene* it is the Latin signification of the proper names partly, and partly the prefatory remarks of the author. In *Absalom and Achitophel*, *The Tale of a Tub*, *Gulliver's Travels* it was the *apropos* connection; a modern student will not understand a word of these pieces unless he is either thoroughly familiar with the history of those days, or is furnished with a key by somebody who is.

A few illustrations may not be out of place showing how much this form of figure is used when the mind is energized. In one instance, I heard a discussion in progress concerning the value of laws. The debate had become heated; and, as the one speaker praised their impartiality, his opponent interjected "Yes, spider-webs always hold the little flies while the large ones break through". In another instance the question was raised why it is that we prefer the shorter condensed forms of tropes to the longer forms, when someone replied, "Why, the man accustomed to riding in an express train does not care much to travel by cart". I was reading the humorously elaborate and detailed regulations governing a certain bathing establishment; and, observing that none were enforced, I joked the bathing master about it. "Ach ja", he replied "die Suppe wird nie so heiss gegessen wie sie gekocht ist". Such instances are of daily occurrence; anyone could think of a dozen in an hour.

The allegory distinguishes itself from the metaphor by the fact that the subject and predicate are consistent — that is, the subject is not said to do anything it cannot literally perform. All parts of the allegory, in fact, are consistent with each other; the idea illustrated must not be allowed to intrude at all. Again, the allegory states only one side of the analogy; the metaphor states both. Thus, in, "The man accustomed to riding in an express train does not care much to travel by cart", only the illustrating element is

given. The metaphor would be "Why, the long figure is the cart; the short one, the express train".

Simile distinguishes itself from Allegory merely in the presentation. In the mind of the poet or the speaker they are alike. Hence add the literal element to the Allegory in the presentation also, and it becomes a simile. "The short figure of speech exhilarates like travelling in an express train; the long one is tiresome like a journey in a cart," is our old instance in the form of a simile.

Figures of Class I may also be easily changed to figures of Class III. Consider the parallel given on page 20: —

| | | |
|--------------|---|---|
| <i>spir.</i> | } | For out of olde feldes as men seith Cometh al this newe corn fro yeer to yere, |
| <i>lit.</i> | } | And out of olde bokes in good feith Cometh al this newe science that men lere. |

Substitute "as" for "For" and "so" for "And" so that the illustrative force of the latter couplet be formally predicated and the figure is a simile. Now omit the literal, state the spiritual, supply an interpretative hint, and it will be an allegory, thus: —

| | |
|---|--|
| <p><i>You doubt the value of old books do you!</i></p> <hr style="width: 80%; margin: auto;"/> <p><i>Interpretative Hint.</i></p> | <p><i>Why all our new corn from year to year comes out of old fields!</i></p> <hr style="width: 80%; margin: auto;"/> <p><i>The spiritual.</i></p> |
|---|--|

The literal — omitted.

It will now be seen that the three classes of figures are merely different channels by which the poet may express perhaps even one and the same thought.

Applying our old principle of subdivision, we get the following genera under this class: —

III. A. 1. — The allegory continues through at least two full periods. This is the *Sustained Allegory*. As instances may be mentioned *The Faerie Queene*, *The Boke of the Duchesse*, and of shorter examples Wyatt's, *The louer hopeth of better chance*.

III. A. 2. — The allegory is completed within the limits of one period — *Periodic Allegory*. This form is very rare. Examples: —

For many a man such fire oft times he kindleth
That with the blase his berd him self he singeth. —
WYATT, *Of the fained frend*, 6.

For Rachel have I served
For Lea cared I neuer
And her have I reserved
Within my hart foreuer. — WYATT, *The louer excuseth
himself of words wherewith he was uniuistly charged*.

While Scorpio dreading Sagittarius' dart
Whose bow prest bent in fight the string had slipped
Down slid into the Ocean flood apart;
The Bear that in the Irish seas had dipped
His grisly feet with speed from thence he whipped
For Thetis hasting from the Virgin's bed
Pursued the Bear that ere she came was fled. —
SACKVILLE, *The Induction*, Stanza 5.

III. A. 3. — Allegories that are an incomplete period, though of more than one clause in length.

I have, God wot, a large feeld to ere
And wayke been the oxen in my plough. —
The Knightes Tale, 28.

a jay
Can clepen Watte as wel as can the pope. —
Prologue to The Canterbury Tales, 642.

Whose praises — — — — —
Me all to meane the sacred Muse areeds
To blazon broad emongst her learned throng. —
The Faerie Queene, I. Prol., 6.

III. A. 4. — Allegories that complete themselves within the limits of a single clause — *Clause Allegory*.

angry Jove an hideous storm of raine
Did pour into his Lemans lap so fast. —
The Faerie Queene, I, 1, 51.

Whan that Lucina with her pale liȝt
Was ioyned last with Phebus in aquarie. —

LYDGATE, *The Tempil of Glas*, 4.

For streight after the blase as is no wonder
Of deadly noyse heare I the fearfull thunder. —

WYATT, *The louer describes his being stricken
with the sight of his loue.*

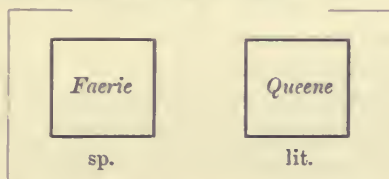
III. A. 5. — Here, as in I. A. 3 and II. A. 3, predication has been suppressed or reduced, forming the *Phrase Allegory*: —

A shiten shepherd and a clene sheep. —

Prologue to The Canterbury Tales, 504.

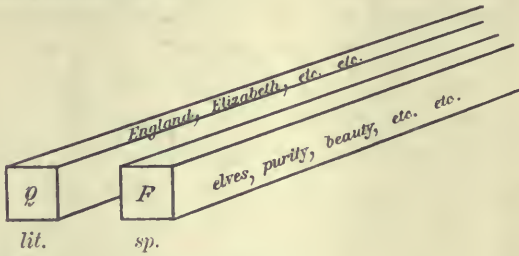
In this example, predication has been suppressed, forming an instance of apposition with the preceding line. This is the only phrase allegory that occurs from Langland to Spenser inclusive.

III. A. 6. — Here belongs Class V of phrases where no hint of predication remains. Let us again consider the phrase “Faerie Queene” discussed on page 15, and we shall be better able to see how distinctive a mark of these phrases this parallelism is. If the mind be watched as it comes to a full understanding of this phrase, it will be found that first two distinct pictures appear thus: —



“Queene”, the literal or illustrated half, stands for Elizabeth, her greatness, England. “Faerie”, the spiritual or illustrative half stands for faerie land, elves, beauty, brilliance, purity. “A” is probably the virginity of the queen. This is a perfect allegory, and like the other forms of the figure would be a simile were the parallelism predicated. Secondly, Elizabeth, her great men, England were all potentially contained in the word “Queene”, are merely a train of associations set going by “Queene”. Similarly faerie land,

elves, beauty, purity, brilliance are a train of associations started by "Faerie". Hence the mental processes involved in the fifth class phrase are better pictured by two slowly lengthening parallels thus: —



and parallels at that *that never end*.

The V-class phrase then is an allegory in which the train of association composing each of the two elements is *started* by one of the words making up the phrase. In the other forms of the allegory the spiritual series is *expressed*. The other V-class phrases from Langland to Spenser are "Elfin knight", "saffron bed", "Faerie knight".

III. A. 7. — But even the literal parallel in the V-class phrase may fall away, leaving only the one word that sets the spiritual train of associations going in the mind. But this absence of the literal and presence only of the spiritual is the distinguishing characteristic of the allegory; and such single words may then be called *Word-Allegories*. As an example consider the following from Tennyson's *The Princess*: —

Let the lean-headed eagles yelp alone, and
[do you] leave

Their monstrous ledges.

Here the word "yelp" may be read over or it may suggest something. In the former case, the fault would be the reader's. In the latter, the train of associations would be wolves, ravenousness, snow, great wastes, and so forth, which are not identified with any other ideas in the sentence, but are purely illustrative in the true allegorical way. The literal parallel or the idea illustrated does not come before us in any definite form. We know it to be the eagles, but

the word "eagles" starts no parallel train of associations in the mind. Both parallels are suggested simultaneously by the word "yelp".

The great master of the word-allegory in English literature is Tennyson. Witness the following from *The Princess*: —

my father heard and ran
In on the lists and there unlaced my casque
And *grovell'd**) on my body

and on their curls
From the high tree the blossom wavering fell,
And over them the tremulous isles of light
Slided, they moving under shade.

But he that lay
Beside us, Cyril, battered as he was
Trailed himself up on one knee.

a wall of night
Blot out the slope of sea from verge to floor
And *suck* the blinding splendor from the sands.
Nor wilt thou snare him [Love] in the white ravine
Nor find him dropt upon the firths of ice
That *huddling* slant in furrow-cloven falls
To roll the torrent out of dusky doors.
But follow; let the torrent *dance* thee down
To find him in the valley; let the wild
Lean-headed eagles *yelp* alone, and leave
Their monstrous ledges there to slope and *spill*
Their thousand wreaths of *dangling* water - smoke.
That like a broken purpose waste in air.

The word-allegory is the one string on which Tennyson harps.

The mental process involved in all these forms of allegory is the same. The imagination of the reader is merely made to operate by smaller and smaller hints from the poet. The reduction in printed length does not represent the reduction but the concentration of force. We saw most clearly from

*) The italics are mine.

the V-class phrase that the parallelism in the allegory is infinite. The Simile and the Metaphor present only a few definite qualities of the type to be set forth; but in the allegory the imagination carries the two parallel series of associations on and on, continually finding new points of contact, never arriving at a full conception of the type, never being satisfied. Herein lies the great superiority of the allegory as a figure of speech; it is one of the characteristics of types that they always will possess more attributes than can ever be conceived of. This is why we all feel the allegory to be the figure of speech *par excellence*.

III. B.— Here come figures of speech like “Justice weighed it in her scales”, “Love, that my feling astonieth with his wonderful worching.” Let us analyze the former example. For “Justice” we all see at once, in our mind’s eye, a large female figure probably clad in classic garb. This figure has an actual pair of scales; and the “it” that is weighed is some object, probably a scroll. There is nothing unliteral; all parts of the conception are mutually consistent; the female figure can actually weigh; the expression is not of class II. It means that exact impartial justice (with a small *j*) was meted out toward some deed; and we see that it is the illustrative half of a figure of class III. This is *Personification*.

Personification differs from allegory in the broadness of the “interpretative hint” and in the fact that the same word (with changed initial letter however) is the subject of both the spiritual and literal parallel. The capital initial is an interpretative hint of the conventional sort formed from book associations; and it is the exceeding broadness of this that makes a figure of this sort so distasteful to the mature modern mind. Nothing is left for the imagination to do; the figure is thrust at you so to speak. Yet there is evident difference between “Night spread her black mantle” and “night spread her black mantle”. The former is personification; the latter, metaphor. In the former the transactions go parallel through the mind, in the latter they are combined. Personification is merely an allegory that deals with persons.

This is the simplest and most primitive of all the figures. It is the one first used by the child, the earliest activity of its imagination. But for a full discussion of this point see *Analytics of Literature*, page 64.

Personification as above set forth is the sense of the word in this work. Commonly the term is used with much looseness. Expressions like "The trees wept balm" "The clouds blushed" are so designated, apparently for no other reason than that weeping and blushing are human acts. I have asked many persons if they saw in their mind's eye a human being weep in the first instance and blush in the second; and they have uniformly answered that they did not except as compounded, in a way, with a tree and a cloud. That has always been my experience with such figures, and I believe it is the experience of all. To call a figure of speech personification when even the individual so calling it does not clearly have a person in mind seems absurd. This sort of figure is metaphor.

We distinguish the same classes of personification that we did of allegory. This gives us: —

- III. B. 1. — *Sustained Personification.*
- III. B. 2. — *Periodic Personification.*
- III. B. 3. — *Personification of more than one Clause though not a full Period.*
- III. B. 4. — *Clause Personification.*
- III. B. 5. — *Phrase Personification.*

There remain to be mentioned only those poetic appearances called *Apostrophe*. Here the poet either addresses some Idea or Object that he conceives as standing in some relation of actual personality to him — as in the innumerable apostrophes to Love and Fortune. Or the object addressed may not be conceived as holding any personal relationship to the poet, as Byron's *Apostrophe to the Ocean* or Tell's address to his native mountains. In the first case the figure is of class III B.; in the latter, of class II.

These are the forms in which the figures of speech appear pure. There are some appearances of a mixed character in poetry that need mention.

I. Allegory may be stated in metaphorical terms. Our old illustration "A rolling stone gathers no moss" will do for an example. "Gather" is a term that cannot be strictly applied to a stone; it presupposes voluntary selective activity. Such figures are counted in class II and III both. Another instance: —

The hammer of the restless forge
I wote eke how it workes. — SURREY, *Description
of the jickle Affections Panges and Sights of Love.*

II. Personification may be stated in metaphorical terms, and as such is counted in class II and III: —

[Fame speaks] Blow thy trumpe and that anon,
Quod she, thou Eolus I hote,
And ring these folkes werkes by note
That al the world may of it here. —
CHAUCER, *The Hous of Fame*, 1718.

"Ring" and "al the world may here" are metaphorical.

III. Personification, though beginning pure, may shade off into literal language: —

Thanne come ther a king, knyghthood him ladde
Might of the Comunes made him to regne
And than cam kynde witte and clerkes he madde
For to counseille the king and the comune save. —
The Vision of Piers the Plowman, Prol., 112.

The last line is literal; we have temporarily forgotten the personified figures of the first lines.

IV. Personification may shade off into running metaphor, as: —

Whan that Aprille with his shoures soote
The droughte of Marche hath perced to the roote
And bathed every veyne in swich licour
Of which vertu engendred is the flour. —
Prologue to The Canterbury Tales, 1.

To say that the flower is engendered from the virtue of the shower is metaphor just as April piercing the drought of March *to the root* is Personification.

V. Allegory may evolve from running Metaphor: —

And whan that was ful y-spronge
 And woxen more on every tongue
 Than ever hit was, hit wente anon
 Up to a windowe out to goon,
 Or but hit mighte out ther pace
 Hit gan to creep at some crevace
 And fleigh forth faste for the nones. —

The Hous of Fame, 2081.

VI. Allegory and Personification with literal subject.

The distinctive mark of the allegory, as we have so often seen, is the different *imagined* subject for the spiritual and the literal side of the analogy. But the *grammatical* subject may occasionally be the same. We have many such allegories in our common speech, as: "He would have come, if he had not had other fish to fry". Having "other fish to fry" means having other and more important matters in hand, and is allegorical. Yet the spiritual and literal subjects are identified — the distinctive mark of the metaphor. That this nevertheless is allegory is seen from the fact that the personality of the subject changes in our imagination the moment the allegorical idea of frying fish intrudes. „He" assumes an apron perhaps or changes fittingly in some other way. That the personality of the subject changes, often remarkably, in this way the moment the allegorical notion appears is seen most clearly in the following from Wyatt's *The louer excuseth himself of wordes wherwith he was uniuistly charged*: —

And as I have deserved
 So grant me now my hire
 You know I never swerved
 You never found me lyer
 For Rachel have I serued
 For Lea cared I neuer.

Here it is the associations connected with the names "Rachel" and "Lea" that bring about the remarkable change in our mental picture of the speaker from the Elizabethan courtier to the Jew of the Old Testament. It will not do to base the distinction between Allegory and Metaphor upon grammatical differences. It is in this way that the personality of the speaker (Chaucer) in *The Hous of Fame* changes, especially in the eagle episode of the first book.

VII. Allegory and personification may occur within allegory and personification, and especially in these early periods where such instances are often employed to illustrate the main allegory of the poem. This is in a larger sense analogous to allegory stated in metaphorical terms. In *The Boke of the Duchesse*, the knight weeping for his dead mistress represents John of Gaunt's supposed feelings at the death of the Lady Blaunche. It begins at line 444, ending at line 1310. In the middle of his speech — lines 617 to 684 — the knight launches into an account of a game of chess played by himself and Fortune. The idea conveyed here might as well have been set forth in literal language; the main allegory would not have suffered at all. And if we ignore the main allegory, looking upon the impersonal knight and his lament as *per se* the motive of the poem, the passage in question is not altered; it remains personification — personification within allegory. Such instances belong as well under III B. as III A.

Similarly in *The Vision of Piers the Plowman* I, 38—39 and 76—78 "Holychirche" uses personification to illustrate her remarks merely and not in reference to any character of the poem, when it would of course be part of the main personification only. Indeed triple combinations may occur. In the same piece, passus I, line 155 (half) is a simile, occurring in an allegory (151—156) which is itself but incidental to the main personification.

The XIV century was pre-eminently the century for personifications in English literature. Witness the following from *The Vision of Piers the Plowman*: —

- II. 62. Ac Symonye and cyvile and sisoures of courts
Were most pryve with Mede.
- II. 83. And the Erldome of Envye and Wratthe
togideres
With the chastelet of chest and clateryng - out
- of - resoun
The counte of covetise and al the costes aboute.
- IV. 16. And [resoun] called catoun his knave curtise
of speche,
And also tomme - trewe - tonge - telle - me -
no - tales -
Ne - lesyng - to - lawze - of - for - I - loved -
hem - nevere
"And sette my sadel upon suffre - tel - I - see -
my - tyme."
- V. 581. Than shaltow come by a croft, but come thou
noug̃t there - inne,
That croft hat coveyte - noughte - mennes -
catel - ne - her - weyves -
Ne - none - of - her - servaunts - that - noyen -
hem - miȝte,
Loke ye breke no howe there but if it be
yowre owne.
- V. 592. Than shall ye see sey - soth - so - it - be -
to - done -
In - no - manere - elles - naughte - for - no -
mannes - biddyng.

Very likely William could at a pinch have conceived of the entire decalogue as a croft or something else equally allegorical. Moreover the XIII and XIV centuries were the centuries of the miracle plays and the moralities. Personifications and allegorical conceptions were in the air. Those were the children of the race; and the child of to-day is as

alert in figuring facts to himself allegorically. I have asked numbers of children in the schools to tell what they saw in their minds for “evening descended”; and they have uniformly seen “evening” as some being of the angelic order actually winging his way downward from on high. We of mature minds do not naturally see it thus. To them it was allegory, to us it is metaphor. Chaucer would have seen it as they did; and consequently more latitude must be given to allegory and personification in the writers of the XIV century than would be granted to instances in Tennyson or Shelley. Some cases like the following have been classed as personification where to us they would be metaphor:—

thus melancholye

And drede I have for to dye
Defaute of slepe and hevinesse
Have sleyn my spirit of quiknesse. —

The Boke of the Duchesse, 23.

The blood was fled for pure drede
Down to his hert to make hit warm,
For well hit feled the hert hadde harm,
To wyte eek why hit was a-drad
By kynde, and for to make hit glad. —

Ibid., 490.

For so astonied and asweved
Was every vertu in myn heved
What with his sours and with my drede
That al my feling gan to dede. —

The Hous of Fame, 549.

It is plain that Chaucer in his mind's eye saw Defaute - of - Slepe, Hevinesse, Drede - I - have - for - to - deye, the blood, as personifications of some sort. *The Boke of the Duchesse* and *The Hous of Fame* are the only pieces that present such anomalies.

VI. Associated Types. — But the illustrative fact of environment may be combined with the type to be set forth without making a figure of speech. It need only be placed in juxtaposition to the type, when the illustrative bearing

will at once be strikingly felt, though the form be perfectly literal, as: —

He [the Monk] was a lord *ful jat* and in *good point*. —
Prologue to The Canterbury Tales, 200.

Here the illustration suggested by the words in italics is, of course, the well-conditioned swine. In

And gadrede us together al in a flock. — *Ibid.*, 824.

the illustration brought to bear is a flock of good-natured, helpless, and dazed sheep or geese. As in painting, a characteristic phase of environment may be made to do duty in the same illustrative way as: —

the high doors

Were softly sundered, and through these a youth

Pelleas and the sweet smell of the fields

Passed, and the sunshine came along with him. —

TENNYSON, *Pelleas and Ettarre*.

BROWNING, *Sordello*, 387—429.

In all these instances something typical in the world outside the ego is directly brought into association with the type to be delineated for the sake of the illustrative force it may have, and may consequently be called an *Associated Type*. The excellence of this poetic element lies in the fact that, like the allegory, it does not set forth a few characteristics of the type in hand, but sets trains of associations in motion.

VII. **Tone Colors.** — Here the type is suggested, not through the meaning of the words, but by their sounds. Having once had a pleasant or an unpleasant experience in which the chief element was sound, such as the hoot by night of an owl in a wood, the shrieking of the wintry wind, the groans of a dying man, the ripple of an alpine brook, the occurrence of this element alone in poetry is sufficient to start a train of associations that recall the original experience. Such sounds are: —

- (1) of pleasant associations, ě, ý, ll, ěr, ýr, ä, ä, m, n.
- (2) of unpleasant ones ōō, ū, ů, âr.

The only instance in the period from Langland to Spenser where this element is employed is the following four lines from *The Faerie Queene*: —

And more to lulle him in his slumber soft
 A trickling stream from high rocke tumbling downe
 And ever drizzling raine upon the loft
 Mixt with a murmuring winde much like the sowne
 Of swarming bees. — Book I, 361.

I add two more examples taken from those given by Professor Sherman.*)

Hear the sledges with the bells —
 Silver bells.

What a world of merriment their melody foretells.
 How they tinkle, tinkle, tinkle
 In the icy air of night,
 While the stars that oversprinkle
 All the heavens seem to twinkle
 With a crystalline delight. — POE, *The Bells*.

But see his eyeballs

Staring full ghastly like a strangled man
 His hair upreared his nostrils stretched with struggling
 His hands abroad displayed, as one that grasped
 And tugged for life, and was by strength subdued.

SHAKESPEARE, *II King Henry IV*, III. 2.

VIII. Rhythm and Rhyme. — It has been found that in ten-syllable lines the accents fall well-nigh exclusively upon either the fourth, eighth, and tenth syllable or the sixth and tenth of each line, as in the following: —

| | |
|---|--------------|
| I am to bóld, tis not to mé she spéaks | 4, 8, 10. |
| Two of the fairest stárs in all the héaven | 6, 10. |
| Having some bússiness do intréat her éyes | 4, 8, 10. |
| To twinkle in their sphéres till they retúrn | 6, 10. |
| What if her éyes were thére; théy, in her héad, | 4, 6, 7, 10. |
| The brightness of her chéek would sháme those stárs | 6, 8, 10. |
| As daylight doth a lámp; her eyes in héaven | 6, 10. |
| Would through the aery région stream so bríght | 6, 10. |

*) *Analytics of Literature*, page 26.

That birds would sing and think it were not night 4, 8, 10.
See, now she leans her cheek upon her hand 6, 10.
O, that I were a glove upon that hand 6, 10.
That I might touch that cheek! 4, 6.

SHAKESPEARE, *Romeo and Juliet*, II, 2, 14.

In the above the rhythmic accent corresponds with the accent of sense; and, in so far, perfection of rhythm is of value because it suggests power, mastery, and warrants us in expecting something greater to come. But neither rhyme nor rhythm aids in the setting forth of types, and as such are not poetic elements strictly speaking. That they give pleasure is unquestioned, though both rhyme and stanza form have been found useless in our best poetry. As Professor Sherman truly says, "The soul of man if acquainted with nothing nobler may get pleasure, as with the Indian, from even a feather or a shell".

It is by means of these elements of technique that the poet strives to place his type before us. His one object is to set this type forth in a full, rounded way exactly as he has it before him in his mind. He employs all the resources of suggestion, association, phrases, and figures to this end. To convey, so to speak, what he has in his mind to the mind of the reader; to describe exactly all that he sees in his imagination, in its various phases and bearings, with out loss of definiteness, together with his personal attitude toward it of hatred or love is his sole aim. This is the direct or sympathetic method and the great masters of it in English literature are Tennyson and Shelley.

But there is another method, and the poet employs this as soon as his ideals become so high and his feeling so strong that he realizes the futility of all attempts at expression. A man in an agony of mere physical pain may cry out, may groan, may tear his hair. But there often comes a time of absolute quiet — when silence is much more eloquent. The South has always set forth such ideals as it possessed with volubility. The North has felt that the greatest can not be expressed.

B. The Indirect Method.

IX. Effects. — I once knew a man that had a son some six years old. One day the father came up to me in the greatest enthusiasm, and said, "I tell you, my boy is the greatest fellow! You just ought to hear him 'cuss' his mother once". I have made no labored description of the man, have employed no poetic words, phrases, associations, or figures of speech in an attempt to convey a notion of him. Yet the type of man is definite and sharp.

In the *Inferno* Dante does not aim to convey a notion of how hot hell is by an accumulation of poetic comparisons. He merely says that he was so hot — so hot — that he *cast a red shadow*.*)

In *Béowulf*, when Hrêþel the king has lost his eldest son and heir, the poet does not say that he tore his hair, or that his sorrow stuck in his throat, but that *his house and the fields seemed to him altogether too large now***)

When Béowulf and his warriors are waiting at night in Heorot for the attack of Grendel, the poet does not describe Béowulf's watchfulness for his men, his great feeling of responsibility as their leader, his nerving himself for the struggle. But he says "The warriors that were to hold that hall adorned with antlers slept — *all but one*."***)

In *Hamlet*, before presenting the prince to us, Shakespeare spends no words of description upon him — merely has his name mentioned. But in the midst of a court festivity, of the scarlet and white of royalty Hamlet appears *in black*.

Instances could be multiplied *ad infinitum*.

We shall best understand the mental processes here involved if we analyze one of the above instances. (1) Hamlet

*) This instance is given in the *Analytiks of Literature* p. 130.

**) þuhte him eall tō rūm
wongas and wic-stede. l. 2462.

***) Scēotend swæfon
þā þæt horn-reced healdon scoldon
ealle būton ānum. l. 704.

appeared in black for two reasons; he mourned for his father and wished to convey a rebuke to his uncle. Consequently love for his father and hatred of his uncle's smallness were the causes; his appearing in black, the effect. (2) These characteristics of filial love and hatred of littleness are only two of an unlimited number of elements that together constitute our ideal of human character. These elements are connected by "berührungs"-association in such a way that when one is suggested the others follow. Now (3) when we first see Hamlet in black, and after our mind has for a while unconsciously grappled with the phenomenon in an attempt to understand it, the imagination suddenly, by a process of inductive inference, sees the one cause, and almost simultaneously the other. Instantly the train of associations is started and in a flash our type of character is before us visibly embodied in Hamlet. (4) This train of associations is never ended because, as we have so often seen, the number of elements that compose our type is greater than we can ever know. The imagination goes on and on, higher and higher, never completing the ideal, never coming to rest. For this reason this is the most effective of all the poetic elements. Here is where poetry and music touch.

This is the indirect or interpretative method — the method by "effects". The inductive process involved here was discovered by Professor Sherman in Shakespeare and first set forth in a general way in *Analytics of Literature*, chapter XIII. He distinguishes two kinds of effects — those described above, and *Negative Effects*. A *negative effect* may be defined as an effect from which the imagination infers first the cause, of course, and then a type, which latter, however, is the direct opposite of what the mind had been expecting from previous knowledge would appear. Thus, if we see a tramp perform a minor heroic act, we are much more struck therewith than if a nicely dressed gentleman had done it. This is the more powerful of the two varieties of effects and is, as the professor has shown, practically the only poetic element made use of in *Othello*.

These two kinds of effects may be called *Dramatic Effects* because the individual to be portrayed appears through them in his *propria persona* — the effects are not related of him. The great masters of this poetic element in English literature are Shakespeare and Browning, and now we see why neither deals much in poetic words. See page 13.

Examples: —

Hamlet IV, 1. Effects in brackets.

- | | |
|--|--|
| <i>King</i> There's matter in [these sighs: these profound heaves] | <i>Cause</i> , desire to work on the king's feelings in Hamlet's favor. <i>Type</i> , motherly love, solici- tude, etc. |
| You must translate; 'tis fit we under- stand them. | |
| [Where is your son?] | <i>Cause</i> , instant inference that Hamlet is the cause. <i>Type</i> , Fearfulness of H., general uneasiness, cow- ardice. |
| <i>Queen</i> . [Bestow this place on us a little while. —] | <i>Cause</i> , desire to work upon the king by an assuming of mystery. <i>Type</i> , as above. |
| [Ah, my good lord, what have I seen to - night!] | <i>Cause</i> and <i>Type</i> as above. |
| <i>King</i> . [What, Gertrude? How does Hamlet?] | <i>Cause</i> and <i>Type</i> as above. |
| <i>Queen</i> . [Mad as the sea and wind, when both contend | <i>Cause</i> , Falsehood to work on the king's feelings. <i>Type</i> , a woman morally loose though an anxious mother. |
| Which is the mightier]; in his [lawless fit,] | <i>Cause</i> and type as above. |
| Behind the arras hearing something stir, Whips out his rapier, cries, "A rat, a rat!" | |
| And in his [brainish apprehension] kills | <i>Cause</i> and type as above. |
| [The unseen good old man.] | <i>Cause</i> and type as above. |
| <i>King</i> . O heavy deed! | |

[It had been so with us, had we been there;]

His liberty is full of threats to all,

[To you yourself,] to us, to every one.

[Alas, how shall this bloody deed be answer'd:

It will be laid to us,] whose providence
Should have kept short, restrain'd, and
out of haunt,

[This mad young man;] but [so much
was our love,

We would not understand what was
most fit,]

But, like the owner of a foul disease,
To keep it from divulging, let it feed
Even on the pith of life. [Where is
he gone?]

Queen. To draw apart the body he
hath kill'd;

O'er whom [his very madness,] like
some ore

Among a mineral of metals base,
Shows itself pure. [He weeps for what
is done.]

King. O, Gertrude come away!

[The sun no sooner shall the moun-
tains touch,

But we will ship him hence]; and this
vile deed

We must, with all our majesty and
skill,

Cause, Fear of Hamlet.

Type, a king fearful of
everything because of a
bad conscience.

Cause, as above. Instinct-
ive effort to strengthen
his side.

Type, as above.

Cause, fear of the public.
Type, as above.

Cause, Instinctive effort
to make himself be-
lieve he is justified
in proceeding against
Hamlet.

Type, as above.

Cause, Fear of Hamlet.
Type, as above.

Cause, Falsification to
work on the king.
Type, motherliness.

Cause and *type* as before.
Compare IV, 2, 1.

Cause, Desire to get
Hamlet away as soon
as possible — fear.

Type, as above.

Both countenance and excuse. — Ho,
Guildestern!

Friends both, go [join you with some
further aid;]
Etc.

Cause, personal fear of
Hamlet.

Type, cowardice because
of an evil conscience.

Here then are nineteen effects in thirty - three lines, all focussed upon two types — the Queen, morally flabby but to a degree ennobled by her motherly love and solicitude, the king with a bad conscience and, consequently, unreasonable fear and unrest. In Act 1, Scene 1 of the play there are twenty - three effects in the first forty lines. I have no statistics, but it is my opinion that there are more effects in *Hamlet* and *Macbeth* than in the entire Elizabethan Drama outside of Shakespeare.

III. *Narrative Effects*. But there are other kinds of effects. In Shakespeare's effects the character is presented at first hand, in his *propria persona*, without the intervention of the author. Narrative effects are such as are related of the character like those instanced from *Béowulf*. Though having no figures, I think I may say that there are more of these two sorts of effects in *Béowulf* than in all other English poetry before Shakespeare, omitting Chaucer's *Prologue*; and that consequently *Béowulf* is the greatest poem in English literature before Shakespeare, with the exception mentioned. This is practically the only element employed by Chaucer in his *Prologue*, as witness: —

| | | |
|---|---|---|
| <p>And thereon hung a broch of gold ful shene On which there was first writ a crowned A And after <i>Amor vincit omnia</i>. — 1, 162.</p> | } | <p><i>Type</i>, worldly minded- ness etc. etc. of the Prioress.</p> |
|---|---|---|

| | | | |
|--|---|--|---|
| <p>A fat swan loved he best of any roost. — 206.</p> | [| <p>Epicureanism and worldliness of the Monk.</p> |] |
|--|---|--|---|

| | | | |
|--|---|--|---|
| <p>A bokeler hadde he maad him of a cake</p> | [| <p><i>Type</i>, Buffoonery etc. etc. of the Somnour.</p> |] |
|--|---|--|---|

IV. The fourth variety of effects are *Effects from Environment*. If I walk along the street and see a house

with a dooryard full of broken bricks, the fence down in places, the gate off its hinges, an old sock stuffed into a broken window - pane, I know the character of the inhabitant — the type — as perfectly as though I had been acquainted with him for years. These elements in his environment are effects; his shiftlessness is the cause; and the type of man is instantly known. This element is common in the best modern English fiction.

V. *Effects from Emphasis.* In the following passage, the words in italics have emphasis: —

I am thy father's spirit
Doom'd for a certain term to walk the night
And for the day confin'd to fast in fires
Till the foul crimes done in my day of nature
Are burnt and purged away. But that I am forbid
To tell the secret of my prison-house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes like stars, start from their spheres
Thy knotted and combined locks to part
And each particular hair to stand an end
Like quills upon the fretful porpentine
But this eternal blazon must not be
To ears of flesh and blood, List, list, O, list!
If thou didst ever thy dear father love — 68^o/_o.

SHAKESPEARE, *Hamlet* I, 5, 9.

Read this declaration at the head of the army; every sword will be drawn from its scabbard and the solemn vow uttered to maintain it or to perish on the bed of honor. Take it to the public halls, proclaim it there, and the very walls will cry out in its support. — 50^o/_o. Webster.

Tw'as summer and the sun had mounted high
Southward the landscape indistinctly glared
Through a pale steam; but all the northern downs
In clearest air ascending, show'd far off

A *surface* dappled o'er with *shadows* flung
From brooding *clouds*; *shadows* that lay in *spots*
Determined and *unmoved*, with steady *beams*
Of bright and pleasant *sunshine* *interposed*. — 34⁰/₀.

WORDSWORTH, *The Excursion* I, 1—8.

Prof. Sherman has shown that ordinarily adjectives before nouns, adverbs before verbs do not have any accent; the object of a verb, not the verb is emphasized, and in phrases the substantive only.*)

In the first two extracts given, adjectives, adverbs, nouns, verbs, and even pronouns carry emphasis. These selections have respectively sixty-eight and fifty per cent emphatic words. The last of the three is in a tone of ordinary discourse, while in the first two the speaker was much impassioned.

Now if a man is laboring under strong feeling, is impassioned and energetic, we learn this from a number of facts, — his facial expression, his attitude of uprightness, his gesture, the great number of emphasized words in his speech, the tone - qualities of his voice. These elements are effects; the strong feeling he is under, the cause. They are united by "berührungs"-association in the usual way so that the occurrence of one suggests the others. The numerousness of the emphatic words is the only one of them that may be given us on the printed page. When we notice it the others at once follow, and the type of the forceful impassioned man, laboring under excitement, comes into being in our minds.

These then are the elements of technique in poetry — the means whereby the poet makes us see and feel the types he has in his mind. We have seen that they are used by us all in our daily intercourse, given the conditions. May we not say that there is nothing in poetry, literature, art that there is not in common life?

It now remains to arrange these elements in some order of relative value. Certain principles of classification

*) *Analytics of Literature*, Chapters IV and XXVII.

have already evolved themselves from the preceding. (1) The effects, word allegory and fifth class phrase will occupy one end of the series. (2) The sustained and periodic forms of the figures of speech will occupy the other. (3) The elements dependent upon association purely will hold the intermediate position. (4) The figures will rank among themselves Allegory, Metaphor, Simile, Personification. (5) The forms of each figure will rank according to length. (6) The elements that start trains of association, those that suggest, and those that predicate being of different categories, a perfectly exact lineal arrangement will be impossible.

The following then quite accurately represents the relative value of the elements: —

1. Negative Effects.
2. Dramatic Effects.
3. Word Allegory.
4. Narrative Effects.
5. Phrases Class V.
6. Effects from Emphasis.
7. Environment Effects.
8. Phrase Allegory.
9. Associated Types.
10. Tone-Colors.
11. Phrases Class IV.
12. Phrases Class III.
13. Clause Allegory.
14. Allegory of more than one Clause.
15. Periodic Allegory.
16. Phrases Class II.
17. Poetic Phrases.
18. Phrase Metaphor.
19. Clause Metaphor.
20. Poetic Clauses.
21. Phrase Simile.
22. Clause Simile.
23. Comparison.
24. Sustained Allegory.

25. Parallel.
26. Phrase Personification.
27. Clause Personification.
28. Running Metaphor.
29. Sustained Simile.
30. Personification of more than one Clause.
31. Periodic Personification.
32. Sustained Personification.
33. Phrases Class I.

Poetic Words have been omitted because they are not exclusively reckoned. The words composing the phrases of Class II and IV would thus have been counted twice.

IV. The Development of English Poetry from Langland to Spenser.

In the period from Langland to Spenser, the following poems were selected as representative and the number of each poetic element was determined for them severally.

- I. **Langland:** *The Vision concerning Piers the Plowman.*
Text B., Skeat, Oxford 1888.
- II. **Chaucer:** *The Boke of the Duchesse.*
- III. **Chaucer:** *The Parlement of Foules.*
- IV. **Chaucer:** *The Hous of Fame.*
- V. **Chaucer:** *The Knightes Tale.*
- VI. **Chaucer:** *The Prologue to The Canterbury Tales.*
- VII. **Lydgate:** *The Tempil of Glas.*
- VIII. **Surrey:** *Songs and Sonnets.*
- IX. **Wyatt:** *Songs and Sonnets.*
- X. **Sackville:** *The Induction to the Mirroure
for Magistrates.*
- XI. **Spenser:** *The Faerie Queene.*

From *The Vision concerning Piers the Plowman* the prologue and passus I—III were taken; from *The Faerie*

Queene, the first two cantos; from *The Tempil of Glass* and the *Songs and Sonnets* of Surrey and Wyatt, one thousand lines each. The other pieces were worked through entire.

The basis of comparison was taken as one thousand ten-syllable lines; or an equivalent amount. The lines of "*Piers Howman*" are of irregular length, but the amount taken was found equal to about twelve hundred of our standard lines.

Where doubt came up as to whether a phrase was of the second or fourth class it was put in the second. In the category of clause figure and phrase figure were put only such instances as were actually a clause or a phrase and nothing more. A figure consisting of a clause plus a phrase was put in the column for figures of more than one clause but not a period.

The results have been summarized in the following tables: —

- I. The total number of instances of each element.
- II. The number of instances reduced to a common basis of one thousand lines.
- III. The total number of lines of each element.
- IV. The number of lines on a basis of one thousand.

These tables, and IV especially, show in an objective way the aesthetic content of the eleven poems chosen. Each of the poetic elements may be followed by itself throughout the period. By referring to the list of elements on page 49, and comparing the totals of table IV, the advance to Chaucer's *Prologue*, the retrogression to Sackville, and the beginning of a new era with Spenser may be seen in detail. The table of effects, tone-colors, associated types, and phrases show (1) how far removed these early poems are from what our modern taste demands, and (2) the beginnings from which our present standards of form have been evolved. The types have not been tabulated, but will be discussed for the poems severally. They represent the author's aim in writing. Subject-matter and technique, it should be remembered, have no objective relation to each other, and are

Table I.

| | Fig. Class III | | | Fig. Class III | | | Fig. Cl. II | | | Figures Class I | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|-----------------------------|-----------------|-------------------|----------------|--------|-----------------|-------------|-------------------|--------|-----------------|---------------|----------|--------|--------|-----------|--------|--------|----------|------------|----------------|----------------|------------------|-------------------|---------------------|------------------|--------------------|-------------|-----------------|-------------------|-------------------|------------------|-----------------|--------------|------------------|--------|-----|-----|-----|-----|-----|---|
| | Lines | Personification | Allegory | Metaphor | Simile | Personification | Allegory | Metaphor | Simile | Personification | Allegory | Metaphor | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| The Elements by number of Instances. | Sustained | Periodic | More than one Cl. | Clause | Phrase | Sustained | Periodic | More than one Cl. | Clause | Phrase | Word Allegory | Running | Clause | Phrase | Sustained | Clause | Phrase | Parallel | Comparison | Poetic Clauses | Poetic Phrases | Dramatic Effects | Narrative Effects | Environment Effects | Negative Effects | Effects from Emph. | Tone Colors | Phrases Class V | Phrases Class IV. | Phrases Class III | Phrases Class II | Phrases Class I | Poetic Words | Associated Types | | | | | | | |
| | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | Phrase | | | | | | |
| | I. Piers Plowman | 1022 | 7 | 0 | 3 | 3 | 0 | 2 | 1 | 1 | 2 | 0 | 72 | 116 | 30 | 1 | 1 | 3 | 0 | 3 | 2 | 0 | 4 | 8 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 55 | 61 | 28 | 358 | 315 | 0 |
| | II. Boke of the Duchesse | 1834 (1077) | 4 | 3 | 12 | 7 | 0 | 1 | 1 | 0 | 1 | 0 | 57 | 81 | 13 | 6 | 5 | 1 | 0 | 6 | 8 | 0 | 8 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 111 | 121 | 33 | 419 | 327 | 0 |
| | III. Parlement of Foules | 699 | 4 | 1 | 5 | 5 | 0 | 3 | 0 | 3 | 0 | 0 | 36 | 41 | 17 | 5 | 0 | 0 | 1 | 4 | 5 | 0 | 28 | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 68 | 103 | 47 | 271 | 202 | 0 |
| | IV. Hous of Fame | 2158 (1726) | 7 | 6 | 5 | 9 | 4 | 13 | 1 | 5 | 9 | 1 | 58 | 110 | 15 | 16 | 4 | 0 | 0 | 20 | 9 | 5 | 17 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 95 | 164 | 44 | 684 | 476 | 0 | |
| | V. Knights Tale | 2250 | 3 | 3 | 4 | 16 | 2 | 3 | 2 | 7 | 11 | 0 | 91 | 181 | 34 | 6 | 11 | 1 | 0 | 20 | 39 | 3 | 10 | 12 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 220 | 237 | 150 | 621 | 980 | 0 | |
| | VI. Prologue | 858 | 0 | 0 | 2 | 0 | 0 | 0 | 0 | 4 | 1 | 1 | 27 | 64 | 16 | 4 | 8 | 1 | 0 | 11 | 2 | 1 | 7 | 15 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 43 | 68 | 17 | 354 | 98 | 3 | |
| | VII. Tempyl of Glas | 1004 | 1 | 0 | 14 | 2 | 0 | 2 | 1 | 6 | 3 | 0 | 69 | 69 | 27 | 4 | 3 | 2 | 1 | 3 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 83 | 98 | 26 | 278 | 406 | 0 | |
| | VIII. Surrey's Sonnets | 1005 | 1 | 1 | 0 | 1 | 0 | 4 | 0 | 4 | 6 | 0 | 127 | 62 | 28 | 4 | 2 | 3 | 2 | 6 | 9 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 82 | 195 | 29 | 436 | 258 | 0 | |
| | IX. Wya'ts Sonnets | 1006 | 3 | 0 | 3 | 3 | 0 | 2 | 2 | 4 | 1 | 0 | 142 | 70 | 19 | 11 | 3 | 0 | 0 | 4 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 51 | 157 | 29 | 361 | 157 | 0 | |
| | X. Induction | 553 | 6 | 0 | 9 | 7 | 1 | 1 | 0 | 4 | 3 | 0 | 30 | 41 | 29 | 4 | 2 | 2 | 0 | 6 | 19 | 7 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 92 | 138 | 70 | 185 | 357 | 0 | |
| | XI. Faerle Queene | 957 | 0 | 0 | 2 | 2 | 0 | 2 | 0 | 5 | 3 | 0 | 45 | 65 | 54 | 3 | 5 | 5 | 2 | 4 | 13 | 0 | 9 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 312 | 264 | 151 | 344 | 629 | 0 | |
| | XII. Venus and Adonis | 1000 | 0 | 1 | 11 | 4 | 0 | 0 | 4 | 7 | 1 | 0 | 86 | 82 | 44 | 27 | 18 | 6 | 1 | 3 | 1 | 0 | 30 | 4 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 4 | 232 | 280 | 54 | 293 | 219 | 0 |

| Table II. The Elements on a Basis of 1000 ten- syllable lines. | Fig. Class III Personification | | | Figures Class III Allegory | | | Fig. Cl. II Metaphor | | | Figures Class I Simile etc. | | | | | | | | | | | Associated Types | | | | | | | | | | | | | |
|--|-----------------------------------|----------|-------------------|-------------------------------|--------|-----------|-------------------------|-------------------|-------|--------------------------------|---------------|---------|-------|--------|------------------|--------------|---------------|----------|------------|---------------|------------------|---------------|-----------------|------------------|--------------------|-----------------|----------------------|-------------|-----------------|------------------|-------------------|------------------|-----------------|--------------|
| | Sustained | Periodic | More than one Cl. | Class | Phrase | Sustained | Periodic | More than one Cl. | Class | Phrase | Word Allegory | Running | Class | Phrase | Sustained Simile | Class Simile | Phrase Simile | Parallel | Comparison | Poetic Clause | | Poetic Phrase | Dramatic Effect | Narrative Effect | Environment Effect | Negative Effect | Effect from Emphases | Tone Colors | Phrases Class V | Phrases Class IV | Phrases Class III | Phrases Class II | Phrases Class I | Poetic Words |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| I. Piers Plowman | 5.8 | 0 | 2.5 | 2.5 | 0 | 1.6 | 1 | 11.6 | 0 | 0 | 60 | 96 | 25 | 1 | 12.5 | 0 | 2.5 | 1.6 | 0 | 33 | 6.5 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 46 | 51 | 23 | 231 | 262 | 0 |
| II. Boke of the Duchesse | 4 | 3 | 11.8 | 7 | 0 | 1 | 1 | 0 | 1 | 0 | 53 | 75 | 12.7 | 6 | 5 | 1 | 0 | 6 | 8 | 0 | 8 | 0 | 0 | 0 | 0 | 0 | 0 | 104 | 113 | 31 | 392 | 306 | 0 | |
| III. Parlement of Foules | 5.7 | 1.4 | 7 | 7 | 0 | 4.2 | 0 | 4.2 | 0 | 0 | 51 | 58.6 | 24 | 7 | 0 | 0 | 1.4 | 5.7 | 7 | 0 | 40 | 4.2 | 0 | 0 | 0 | 0 | 0 | 97 | 147 | 67 | 389 | 289 | 0 | |
| VI. Hous of Fame | 4 | 3.4 | 2.8 | 5.2 | 2.3 | 7.5 | .57 | 2.8 | 5.2 | .57 | 34 | 63 | 8.6 | 9 | 2.3 | 0 | 0 | 11.5 | 3.2 | 2.8 | 9.8 | 0 | 0 | 0 | 0 | 0 | 55 | 95 | 25 | 332 | 275 | 0 | | |
| V. Knightes Tale | 1.3 | 1.3 | 1.7 | 7.1 | .9 | 1.3 | .9 | 3.4 | 0 | 0 | 40 | 80 | 15 | 2.6 | 4.8 | .5 | 0 | 9.6 | 17 | 1.3 | 4.8 | 5.3 | 0 | 0 | 0 | 0 | 98 | 105 | 66 | 276 | 440 | 0 | | |
| VI. Prologue | 0 | 0 | 2.3 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 31 | 74 | 18.6 | 4.6 | 9 | 1 | 0 | 13 | 2.3 | 1 | 8 | 180 | 0 | 0 | 0 | 0 | 50 | 79 | 20 | 412 | 114 | 4 | | |
| VII. Tempul of Glas | 1 | 0 | 14 | 2 | 0 | 2 | 1 | 6 | 3 | 0 | 69 | 69 | 27 | 4 | 3 | 2 | 1 | 3 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 83 | 98 | 26 | 278 | 406 | 0 | | |
| VIII. Surrey's Sonnets | 1 | 1 | 0 | 1 | 0 | 4 | 6 | 0 | 0 | 0 | 127 | 62 | 28 | 4 | 3 | 2 | 3 | 6 | 9 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 82 | 195 | 29 | 436 | 258 | 0 | | |
| IX. Wyatt's Sonnets | 3 | 0 | 3 | 3 | 0 | 2 | 2 | 0 | 1 | 0 | 142 | 70 | 19 | 11 | 3 | 0 | 0 | 4 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 51 | 157 | 29 | 361 | 157 | 0 | | |
| X. Induction | 10.7 | 0 | 16 | 12.6 | 2 | 2 | 0 | 7.5 | 4 | 0 | 54 | 74 | 52.4 | 7.3 | 6 | 3.6 | 0 | 11 | 34 | 12.6 | 0 | 0 | 0 | 0 | 0 | 0 | 166 | 249 | 126 | 333 | 645 | 0 | | |
| XI. Faerie Queene | 0 | 0 | 2 | 2 | 0 | 2 | 0 | 5.2 | 3 | 6 | 47 | 68 | 56 | 3 | 5.2 | 5.2 | 2 | 4 | 13.5 | 0 | 9.4 | 1 | 0 | 0 | 0 | 0 | 6 | 325 | 275 | 157 | 339 | 657 | 0 | |
| XII. Venus and Adonis | 0 | 1 | 11 | 4 | 0 | 0 | 4 | 7 | 1 | 0 | 86 | 82 | 44 | 27 | 18 | 6 | 1 | 3 | 1 | 0 | 30 | 4 | 0 | 0 | 0 | 0 | 4 | 232 | 280 | 54 | 293 | 219 | 0 | |

| Table III. By Lines. | Lines | | | Figures Class III Personification | | | Figures Class III Allegory | | | Class II Metaphor | | | Figures Class I Simile etc. | | | Totals | | | | | | | | | | | |
|---------------------------|-----------|----------|-------------------|--------------------------------------|--------|-----------|-------------------------------|-------------------|--------|----------------------|---------|--------|--------------------------------|-----------|--------|--------|----------|------------|---------------|---------------|-----------------|----------|----------|--------|-----|------|-----|
| | Sustained | Periodic | More than one Cl. | Clause | Phrase | Sustained | Periodic | More than one Cl. | Clause | Phrase | Running | Clause | Phrase | Sustained | Clause | Phrase | Parallel | Comparison | Poetic Clause | Poetic Phrase | Personification | Allegory | Metaphor | Simile | | | |
| I. Piers Plowman | 1022 | 79.4 | 0 | 5 | 3 | 0 | 68 | 1 | 6 | 2 | 0 | — | 169 | 74 | 18 | 2 | .5 | 1.5 | 0 | 3 | 1 | 0 | 802 | 77 | 261 | 4 | |
| | (1200) | | | | | | | | | | | | | | | | | | | | | | | | | | |
| II. Boke of the Duchesse | 1334 | 92.4 | 10 | 43 | 9 | 0 | 866 | 6 | 0 | 1.5 | 0 | — | 201 | 90 | 10.7 | 29 | 7 | 1.5 | 0 | 14.5 | 8 | 0 | 154 | 873 | 302 | 37.5 | |
| | (1067) | | | | | | | | | | | | | | | | | | | | | | | | | | |
| III. Parliament of Fowles | 699 | 43.4 | 3 | 9.4 | 5 | 0 | 285 | 0.44 | 3 | 0 | — | 96 | 40 | 22 | 16 | 0 | 0 | 4 | 2 | 4.6 | 0 | 461 | 292 | 158 | 16 | | |
| IV. Hous of Fame | 2158 | 95.6 | 34 | 18 | 15 | 0 | 1066 | 2 | 2 | 13 | 0 | — | 202 | 128 | 13 | 47 | 3.5 | 0 | 0 | 40 | 7 | 5 | 1023 | 1083 | 343 | 50 | |
| | (1726) | | | | | | | | | | | | | | | | | | | | | | | | | | |
| V. Knightes Tale | 2250 | 88.25 | 0 | 9.6 | 22.6 | 2 | 34 | 10 | 20 | 13.6 | 0 | — | 291 | 159 | 28 | 36 | 11 | 1 | 0 | 15.6 | 39 | 2.6 | 147 | 78 | 478 | 48 | |
| VI. Prologue | 858 | 0 | 0 | 6 | 1 | 0 | 0 | 0 | 0 | 4.4 | 1 | — | 67 | 59 | 14 | 8 | 6 | 1.6 | 0 | 8 | 2.6 | 1 | 7 | 5 | 140 | 16 | |
| VII. Tempt of Glas | 1004 | 13 | 0 | 4.3 | 3 | 0 | 994 | 4 | 23 | 4 | 0 | — | 242 | 67 | 27 | 36 | 3 | 2 | 4 | 3 | 2 | 0 | 59 | 1025 | 336 | 41 | |
| VIII. Surrey's Sonnets | 1015 | 9.6 | 3.2 | 0 | .8 | 0 | 92 | 0.88 | 7.2 | 0 | — | 527 | 54 | 19 | 11.6 | 1.5 | 2.5 | 0 | 10 | 7.4 | 0 | 13.6 | 38 | 600 | 15 | | |
| XI. Wyalts Sonnets | 1006 | 177 | 0 | 11 | 4 | 0 | 7 | 4.4 | 0 | 2 | 0 | — | 473 | 40 | 14 | 42 | 3 | 0 | 0 | 4.1 | 4 | 1.4 | 192 | 13 | 527 | 45 | |
| X. Induction | 553 | 720 | 0 | 17.6 | 8.6 | .6 | 21 | 0 | 16 | 4 | 0 | — | 82 | 39 | 27 | 10 | 2.6 | 1.4 | 0 | 6.6 | 13 | 3.6 | 747 | 41 | 148 | 14 | |
| XI. Faerie Queene | 957 | 0 | 0 | 4.5 | 5 | 0 | 938 | 0 | 10 | 4.5 | 0 | — | 123 | 60 | 40 | 31 | 7 | 4 | 5 | 4 | 14 | 0 | 5 | 9 | 52 | 223 | 42 |
| XII. Venus and Adonis | 1000 | 24 | 2 | 40 | 2 | 0 | 0 | 12 | 11 | — | 2 | 0 | — | 273 | 73 | 44 | 100 | 19 | 8 | 3 | 7 | 1 | 0 | 68 | 25 | 390 | 127 |

| | Figures Class III Personification | | | | Figures Class III Allegory | | | | Fig. Class II Metaphor | | | Figures Class I Simile etc. | | | | | Totals | | | | | | | | | |
|--------------------------|--------------------------------------|----------|-------------------|-------|-------------------------------|----------|-------------------|--------|---------------------------|--------|--------|--------------------------------|--------|--------|----------|------------|----------------|----------------|-----------------|----------|----------|--------|------|-----|-----|----|
| | Sustained | Periodic | More than one Cl. | Lines | Sustained | Periodic | More than one Cl. | Phrase | Running | Clause | Phrase | Sustained | Clause | Phrase | Parallel | Comparison | Poetic Clauses | Poetic Phrases | Personification | Allegory | Metaphor | Simile | | | | |
| I. Piers Plowman | 662 | 0 | 4 | 3 | 0 | 57 | 1 | 5 | 2 | 0 | — | 141 | 62 | 15 | 2 | .5 | 1.5 | 0 | 2.5 | 1 | 0 | 669 | 65 | 218 | 4 | |
| II. Boke of the Duchesse | 69 | 7.5 | 32 | 6.8 | 0 | 649 | 4.5 | 0 | 1.1 | 0 | — | 151 | 67.5 | 7 | 22 | 5.2 | 1.1 | 0 | 11 | 6 | 0 | 115 | 655 | 225 | 28 | |
| III. Parlement of Foules | 621 | 4.2 | 13 | 7 | 0 | 407 | 0 | 6.3 | 4.2 | 0 | — | 137 | 57 | 31 | 23 | 0 | 0 | 5.7 | 2.8 | 6.5 | 0 | 645 | 418 | 225 | 23 | |
| IV. Hous of Fame | 443 | 15.8 | 8.3 | 7 | 0 | 494 | 9 | 9.2 | 6 | 0 | — | 93.6 | 58 | 6 | 21.7 | 1.6 | 0 | 0 | 18.4 | 3 | 2.3 | 474 | 518 | 157 | 29 | |
| V. Knightes Tale | 39 | 11 | 4.2 | 10 | 1 | 15 | 4 | 9 | 6 | 0 | — | 129 | 71 | 12 | 16 | 5 | .5 | 0 | 7 | 17 | 1 | 65 | 34 | 212 | 22 | |
| VI. Prologue | 0 | 0 | 7 | 1.2 | 0 | 0 | 0 | 0 | 5 | 12 | — | 78 | 68 | 16 | 9 | 7 | 2 | 0 | 9 | 3 | 1.2 | 8.2 | 6.2 | 162 | 18 | |
| VII. Tempel of Glas | 13 | 0 | 43 | 3 | 0 | 994 | 4 | 23 | 4 | 0 | — | 242 | 67 | 27 | 36 | 3 | 2 | 4 | 3 | 2 | 0 | 59 | 1025 | 336 | 41 | |
| VIII. Surrey's Sonnets | 96 | 3.2 | 0 | .8 | 0 | 22 | 0 | 8.8 | 7.2 | 0 | — | 527 | 54 | 19 | 11.6 | 1.5 | 2 | 5 | 10 | 7.4 | 0 | 13.6 | 38 | 600 | 15 | |
| XI. Wyatt's Sonnets | 177 | 0 | 11 | 4 | 0 | 7 | 4.4 | 0 | 2 | 0 | — | 473 | 40 | 14 | 42 | 3 | 0 | 0 | 0 | 4 | 1.4 | 192 | 13 | 527 | 45 | |
| X. Induction | 1302 | 0 | 32 | 16 | 1 | 38 | 0 | 29 | 7 | 0 | — | 148 | 70.5 | 49 | 18 | 4.7 | 2.5 | 0 | 12 | 23 | 6.5 | 1351 | 74 | 267 | 25 | |
| XI. Faerie Queene | 0 | 0 | 5 | 5.2 | 0 | 980 | 0 | 10.5 | 5 | 0 | — | 128 | 63 | 42 | 32 | 7.3 | 4 | 5.2 | 4 | 14 | 6 | 0 | 10.2 | 995 | 233 | 43 |
| XII. Venus and Adonis | 24 | 2 | 40 | 2 | 0 | 0 | 12 | 11 | 2 | 0 | — | 273 | 73 | 44 | 100 | 19 | 8 | 3 | 7 | 1 | 0 | 68 | 25 | 330 | 127 | |

Table IV. By Lines on a Basis of 1000 10-syllable.

best kept separate. Compare page 10. The tables will be found suggestive and are self-explanatory. A few interpretative remarks, however, may not be out of place.

The totals of table IV for *The Vision of Piers the Plowman*, *The Hous of Fame*, *The Parlement of Foules* reveal (1) the pre-eminence of personification and allegory in the poetry of this early period. The stage plays also, such as they were, were entirely or in part sustained personifications. These were the children of the race; and, as has been shown, the favorite figure of the child to-day is personification. To them as to the child everything took on a human form. These figures, decreasing gradually in frequency, have disappeared entirely from modern poetry, and would be very disagreeable to present taste. (2) The sustained allegory when used was incidental as shown by the occurrence of several in the same poem. It is an embellishment and not like *The Faerie Queene* the motive of the work *per se* on which the deeper significance was built up. Such use of the allegory required the imagination of a Spenser. (3) The sustained forms of figure prevail over the other forms, and this is again the mark of the child-mind. The poet had no confidence in the reader's intuition. His imagination was incapable of conceiving analogies in a flash; his illustrative material unfolded itself slowly and naively. And if it had not, the reader would not have been able to follow him; the age was not one of mental agility. These forms of figure, to us so disagreeable because they retard the imagination, were to them the figure *par excellence* because they helped it on. It is out of them that the clause phrase and word forms of the present day have been evolved. (4) Conversely, and for the same reasons, the clause, phrase, and word allegory, the V-class phrase, effects, tone-colors, associated types, environment, without which there can be no great modern poem, were then finding their first feeble beginnings. (5) The poetical absence of effects shows that our first poetry was mainly of the subjective sympathetic order. This is what we would expect. Poetry of the objective

interpretative sort presupposes a certain doubleness of personality in the writer and this is found only where there is genius of a high order. Chaucer's *Prologue* alone is of this class. (6) The types were of two sorts. The poems chosen are either love poems — class IV — or moral disquisitions with implied exhortations to betterment. This latter variety is in itself of a high order — essentially as high as the types in three-fourths of English poetry. Love in the sense of a *Romeo and Juliet*; the finer — nay even the grosser — differences in human character; women like Imogen and Hermione; Fate; the greatness of a Luria, were as yet inconceivable. Let us now consider in what particulars these poems severally show advance upon these general conditions.

The Vision concerning Piers the Plowman seems to be the best type of XIV-century poetry that we have. In technique it is primitive, being such a labyrinth of personification and incidental sustained allegory as it is. And the practical absence of the clause, phrase, and word forms of these figures as of the V-class phrase, effects, associated types, tone-colors, poetic clauses and phrases is significant of much more. The thirty-three effects show a dramatic spirit running through it that might have developed into something better had Langland possessed genius for poetic expression. As it is they are lost in the 662 lines of sustained personification per 1000. A glance at the results from Chaucer's *Prologue* will show how impossible a comparison of the two poems in technique is. The *Vision* is poor and rudimentary in this respect even when measured by what its own century produced.

But it is in his types that William is great. He had a deep and sincere wish for a purer social life. He agonized over the impiety and corruption of his day; and this is making the *Vision of Piers Plowman* ever more and more of interest to us moderns. We, in spirit at least, overlook discrepancies of form if the content is of value. Piers is a figure worthy the best modern story-writing. With "Holy-cherche", "Conscience", "Trewthe", "Feith" he rises to class VII

of types, standing on the same plane with the Persoun and the Plowman of Chaucer's *Prologue*. These types are positive; but the types of rectitude, suggested negatively by "Meed", "Cyvile", "Symonye", "Glotoun" and so forth, are not inferior. William, no less than Chaucer, meant well; but his powers of poetical expression were conditioned by the age he lived in. Still this is a limitation only from our point of view, and was perhaps in itself fortunate. There is a sort of genius that consists in being at all points in touch with one's age no less than in being ahead of it. Langland did not write above the people he lived among. His imagination was slow and methodical like the mind of his fellows. He wrote in the same round-about allegorical way that his companions thought. This made his poem much more popular than Chaucer's *Prologue* became, and of much more influence for good.

When Chaucer came to write he took what he found ready to his hand in the way of methods. *The Boke of the Duchesse* is clearly of the XIV century; and yet it shows some advance on the standards set by the *Piers Plowman*, — only one-sixth as much personification. But, what is more especially a mark of advancement, the 866 lines of sustained allegory, like the 938 lines of the *Faerie Queene*, are not illustrative and incidental but in themselves the subject of the poem. Again there are twice as many IV- and III-class phrases as Langland used; and this points to a greater freedom of expression or, what is the same, greater mental energy. The types rise to class VIII, a height they were not again to reach before Spenser.

If these results be compared with the totals for *The Hous of Fame* and *The Parlement of Foules* a retrogression to previous standards is apparent. When he wrote the *Boke of the Duchesse* Chaucer was stirred; his mind was more energized than in his two next following works. A reason for this can of course be only speculative: Is it impossible that in singing the sorrow of Lancaster for the

Lady Blanche, he was at the same time pouring out his grief for the loss of his own early love?

However that be, Chaucer descends to the common level in his next work. The *Hous of Fame* shows sustained personification fully rampant once more. Sustained allegory is incidental only. The running metaphors increase in length. Effects, fourth and second class phrases become rare. The types are only of class III and IV. Chaucer seemed to be animated by no feeling other than a desire to put into English verse what he had been reading in Dante and Vergil.

The companion piece, the *Parlement of Foules*, resembles *The Hous of Fame* in only one of these particulars — the high proportion of personification. There is less allegory, more metaphor, twice as many IV-, III-, II-class phrases. This increase in metaphor places it nearer *The Knightes Tale* where metaphor is the chief figure. But the dramatic strain represented in *The Boke of the Duchesse* by 8 effects, and in *The Hous of Fame* by 9 is represented in *The Parlement of Foules* by 40. This strongly suggests the *Prologue*, and the types thus set forth not the less in that they are of class VI — human character for its own sake in all its humorousness. *The Parlement of Foules*, no more than its companion piece, seems to have been written from any strong impulse, and yet it is aesthetically the superior. But this means that Chaucer when he wrote the former had acquired higher types and attained to greater skill than when he wrote the latter; and I am led to believe that *The Hous of Fame* is the earlier of these two poems.

The tables show three well-marked periods in the development of Chaucer's technique, characterized by the prevalence respectively of allegory and personification, metaphor, and effects. The cumbrous illustrative material of the three poems we have so far considered show him but slightly different from his contemporaries. He was not yet finding these sustained figures of Class III a hinderance to expression. But with *The Knightes Tale* his genius is beginning to improve on the methods of his day. Here he is instinctively

avoiding personification and allegory, and makes the metaphor his chief element — 478 lines as against 225.

This personification and allegory is mainly confined to certain particular passages as the following arrangement by hundreds will show: —

| | P. | A. | | P. | A. |
|-----------------------|-----|-----|------------------------|-----|----|
| 1 st hund. | 3.5 | 2 | 12 th hund. | 58 | 17 |
| 2 ^d " | 5.5 | 1 | 13 th " | 0 | 12 |
| 3 ^d " | 2 | 0 | 14 th " | 2 | 0 |
| 4 th " | 5.5 | 1.5 | 15 th " | 0 | 0 |
| 5 th " | 1 | 2 | 16 th " | 0 | 1 |
| 6 th " | 0 | 0 | 17 th " | 0 | 0 |
| 7 th " | 4 | 9.5 | 18 th " | 0 | 0 |
| 8 th " | 6.5 | 2 | 19 th " | 0 | 0 |
| 9 th " | 0 | 1 | 20 th " | 1.5 | 0 |
| 10 th " | 6 | 8 | 21 th " | 0 | 4 |
| 11 th " | 22 | 6.5 | 22 th " | 30 | 5 |

It will be seen that five-sevenths of the total personification and allegory occurs in the 11th, 12th and 22^d hundred, or, more exactly, in three passages, lines 1060—1077, 1117—1172, and 2129—2158. If Chaucer rewrote his early poem of *Palamon and Arcite* to make the tale for his knight, he must have left these passages very nearly as they were. They are entirely in the old manner, while the Tale as a whole is not.

But the dramatic spirit pervading *The Parlement of Foules* is absent here. This gave promise that our poet would be of the interpretative school. But here there are practically no effects; and, as a consequence, the IV-, III-, and II-class phrases increase in number, the unpoetic phrases of class I fall, and poetic words for the first time appear in fair quantity. This is significant of a change; Chaucer has become one of the direct sympathetic poets of the class to which Spenser belongs. *The Knightes Tale* deals but little with human character, shows us nothing of human life — is rather a spontaneous and immediate outburst of poetry, with no object beyond the telling of a story. And its weakness

lies in this fact, that it is such a poem without the use of V-class phrases, word - allegories, and tone - colors.

Tables II and IV show better than words the advance on his earlier work made by Chaucer in the *Prologue*. Here allegory and personification have all but been abandoned. Even the metaphor is reduced to second place. There are still no V-class phrases. He has reached the third and last period in his development as a poet; his chief element is the effect — 180 as against 40 in *The Parlement of Foules*. This is significant of two things: In the first place, we saw from *The Knightes Tale* that Chaucer as a subjective poet was weak. This he seems unconsciously to have felt, or at least his genius seems to have sought, and at last found, an outlet in the other direction. In the *Prologue* he has gone over completely to the ranks of the interpretative poets whither he was already tending in the *Parlement of Foules*. Hence the principal direct elements are all absent, even to the poetic words. Secondly, this change is in a sense a retrogression. The dramatic touches of *The Parlement of Foules* are not to be found here. Life has dulled the poet's enthusiasm; and if he writes of men now it is as a narrator; his effects are all narrative.

It is in their choice of subject matter, that Chaucer in the *Prologue* and Langland stand together. Both hated the corruption and hypocrisy of the age. Both, and indeed all earnest men of that day, were animated by the same desire for social and political reform. The types of both rise to class VII. Both present these types in part negatively in portraying men and women as they ought not to be. But while Langland found in the humble tiller of the soil alone the mainstay of England, Chaucer, with his broader vision, saw in the country parson and the knight some additional grounds for hope. Moreover Chaucer is the first poet in English literature whose development of types did not pass over class VI. It is the subtle analysis of human character that makes the subject-matter of the *Prologue* great. In technique, on the other hand, the two poets are complemen-

tary. Each makes use of those elements that the other avoids. Langland's mind was in no particular different from the spirit of his time. Chaucer in his *Prologue* has nothing in common with the XIV century, but has passed over ahead into the sixteenth.

The tables show this advance also. In the *Prologue* the word allegory — Tennyson's favorite element — the phrase allegory, and the associated type for the first and only time before Spenser appear. But it is the effects that are significant here also; and it will be seen that of these Chaucer employs twice as many as all the other writings of the XIV and XV century together that have been examined. In this use of effects he was to find no equal before Shakespeare.

This use of effects however is significant for an entirely different reason. We have seen that they are used in *Béowulf* and are of great frequency in Shakespeare. On the other hand there are none in books I—III of the *Aeneid*.*) The English are a Germanic people. The Anglo-Saxons have furnished whatever of sterling worth there is in the national character of England. The spirit of Anglo-Saxon poetry as expressed in the effects of *Béowulf* is what has made English poetry great. In the *Prologue*, Chaucer is at last English, and not merely in the fact that he has left his French, Italian and Latin sources and writes of English types; the *Prologue* is English in its very construction. Effects are the substratum on which our poetry rests. It has made but three outcrops in the course of our literature. Chaucer's *Prologue* was the first; the other two are Shakespeare and Browning. English poetry has been greatest only when it has been true to the spirit of its fathers.

But the *Prologue* was a voice crying in the wilderness. Two centuries were to elapse before the word-allegory, the effect, the associated type, with all they signify of mental

*) I do not believe there are any in the nine remaining books nor in the *Iliad*.

growth, were to become once more important elements in English poetry. If Lydgate learned his art from Chaucer, he certainly did not acquire it from the *Prologue*. Chaucer's last great work has not been imitated, and was, we may suppose, for centuries not fully appreciated. After it the old superficial subject-matter of class IV, and the old tiresome technique again came to the fore. From Chaucer to Spenser there was not a poet of the first or second grade that wrote English. A glance at table II will show this: *The Tempil of Glas* contains no V-class phrase, no effect, no word-allegory, no associated type, no tone-color, and revels in 242 lines of running metaphor per 1000. On the other hand it is to a degree redeemed by the circumstance that it avoids personification and holds fast to a single allegory for 989 consecutive lines, not employing the sustained form of this figure as an embellishment. Measured by our standard, Lydgate was but a poor poet. Yet he was neither behind nor ahead of his age; and after all he was a poet as is shown by the 406 poetic words he uses per thousand lines. But if *The Tempil of Glas* is without technique it is also without subject-matter, and this is a graver fault. Langland was as bad as Lydgate in execution if not worse. But *The Vision of Piers Plowman* is redeemed by its sincere wish for piety and rectitude. The XV century seemed to be without ideals.

Surrey and Wyatt like Lydgate wrote of women and love, but in the old superficial way. Their ideals rose no higher than to types of class IV. But in technique they show some progress. We saw that Chaucer advanced from the figures of class III through metaphor to language that was largely literal. Surrey and Wyatt seem to mark the second of these periods in the development of the literature; each uses twice as much metaphor as any other of our seven authors, virtually no allegory and not overmuch of personification. This gives a certain correctness and finish, a certain modern air to their work. But their limitations are evident. In the first place the complete absence of the

indirect elements bars them out from the ranks of the objective poets. Secondly, they were not writers of the subjective sort either, with any claim to rank, as the absence of the concentrated direct elements shows. Their imagination lacked vividness and strength. Their work marks the highest point which the sort of poetry that relies on figures alone can reach.

Between the two poets there is virtually no difference. Surrey is the superior in thirteen of the poetic elements; Wyatt, in nine. Wyatt inclines more to personification, but this is offset by Surrey's greater partiality for allegory. Surrey shows superior skill in the use of poetic words, III- and IV-class phrases, had a finer imagination; and, we may perhaps say, was the superior of the two.

The striking circumstance about *The Induction* is that it reveals more personification per thousand lines and, at the same time, more poetic words, phrases and clauses, more II-, III-, and IV-class phrases than any poem that had preceded it. It shows a retrogression in the former particular to the poetry of Langland, and in the latter reminds us of Spenser. Sackville stands on the dividing line between the old and the new. He was the first to feel the spirit of the coming revival; his poetry, like the verse of the Elizabethan era, was to a degree spontaneous and unlabored in the use of the shorter poetic elements. His imagination was unconsciously seeking a more immediate form of expression than established canons permitted. But he lacked genius sufficient to break consciously with his age. Hence the labored personification and semi-mythical subject-matter, both of which are of the XV century. *The Induction* marks the transition in English Literature from Mediaevalism to the Renaissance.

With Spenser the Renaissance began. The causes that fired men's minds lie outside of literature; but this new mental energy found its first expression in the formation of new ideals; Spenser's subject-matter is of class VIII — the first time since the *Boke of the Duchesse*. He is also animated by the same types of rectitude that animated Chaucer

and Langland, that always have animated men in periods of revival, and that had been foreign to men's minds for two centuries. Thirdly he shows progress in setting these types forth. The mental agility of the times was incompatible with sustained personification, and incidental allegory, and accordingly we find none in *The Faerie Queene*. Moreover Spenser was a poet of the sympathetic school. His untrammelled ebullitions of spirit, his natural joyfulness found their best expression in the shorter spontaneous elements of the direct variety; the tables show but few effects. A glance at table II will show this vivacity of the Renascence better than words. The word-allegory again appears, and V-class phrases and tone-colors for the first time. Three times as many IV-class phrases, are found, and twice as many of class III and II as Chaucer at his best in his subjective period could use.

But the question that comes to every student of literature is: How does Shakespeare write; what results does he show; how does he compare with his predecessors and contemporaries? It seemed well to close this first period in our investigations with an examination of the *Venus and Adonis*. This his first work might be expected to show best the relation he stood in to the XV century and to the Renascence, what the notions of poetical expression were he had found through foreign influence, and to what extent he already, unknown to himself, was impelled to the dramatic form of composition.

All three influences appear in the tables. The column for personification shows 68 lines, more than *The Tempil of Glas* or *The Knightes Tale*. These lines are however confined to a few passages, and explain the striking and at times even ridiculous artificiality in some parts of the poem. But with Shakespeare this can only have been the immature taste of youth; and the tendency to imitate the older English writers thus quickly passed by. The extent to which he also was influenced by the Italian School of Surrey and Wyatt appears from the column for metaphor and simile.

It will be remembered that the metaphor was first brought into prominence as a poetic element by these writers; Shakespeare uses more than any other we have examined except these two. And in the same way he is the man to naturalize the simile in English literature; using thrice as many as any of his predecessors; and of these nearly all are of the formal or sustained sort that was unknown to the Anglo-Saxons, and had hitherto been of but small importance as a poetic element.

So much for the influences that bound Shakespeare to his age. That his imagination even when he wrote *Venus and Adonis* was nevertheless quick and powerful is shown by the two word allegories, four V-class phrases, and the many excellent and striking allegorical illustrations that appear in the poem. The array of personification, metaphor and simile that stands alongside these figures can, as was said, be due only to the influences of his time. Even before he began to write Shakespeare must have passed over, as did Chaucer only at the end of his career, from the group of subjective, sympathetic poets to the objective interpretative school: *Venus and Adonis* shows 34 "effects". And that 30 of these should be dramatic is what we would expect from the future author of *Hamlet*.

But it will also be seen that there is no break, no sharp demarcation between the poetry of the XV century and of the Renaissance. The development is regular. Objectively it consists simply in dropping those labored poetic elements that were the natural outcome of the XIV-century imagination, and in more extensively employing the shorter elements with all that that signifies of mental growth. But the cause of it all was the *new birth*.

These facts and principles of development may be simultaneously presented to the eye if the elements and results be arranged in the order of value as given on page 49 thus: —

Table V.
The Elements in
order of Potency.

| | 1. Negative Effects | 2. Dramatic Effects | 3. Word Allegory | 4. Narrative Effects | 5. Phrases Class V | 6. Effects from Rhyth. | 7. Environment Effects | 8. Phrase Allegory | 9. Associated Types | 10. Tone Colors | 11. Phrases Class IV | 12. Phrases Class III | 13. Clause Allegory | [Poetic Words] | 14. Allegory of more than one Clause | 15. Periodic Allegory | 16. Phrases Class II | 17. Poetic Phrases | 18. Phrase Metaphor | 19. Clause Metaphor | 20. Poetic Clauses | 21. Phrase Simile | 22. Clause Simile | 23. Comparison | 24. Sustained Allegory | 25. Parallel | 26. Phrase Personification | 27. Clause Personification | 28. Running Metaphor | 29. Sustained Simile | 30. Personification of more than one Clause | 31. Periodic Personif. | 32. Sustained Personif. | 33. Phrases Class I | |
|--------------------------|---------------------|---------------------|------------------|----------------------|--------------------|------------------------|------------------------|--------------------|---------------------|-----------------|----------------------|-----------------------|---------------------|----------------|--------------------------------------|-----------------------|----------------------|--------------------|---------------------|---------------------|--------------------|-------------------|-------------------|----------------|------------------------|--------------|----------------------------|----------------------------|----------------------|----------------------|---|------------------------|-------------------------|---------------------|-----|
| I. Piers Plowman | 33 | | 6.5 | | | | | | | | 46 | 51 | 2 | 262 | 5 | 1 | 23 | | 15 | 62 | 1 | 11.5 | .5 | 2.5 | 57 | | | | 3 | 141 | 2 | 4 | | 662 | 2-1 |
| II. Boke of the Duchesse | 8 | | | | | | | | | | 104 | 113 | 1.1 | 306 | 0 | 4.5 | 31 | | 7 | 67.5 | 6 | 1.1 | 5.2 | 11 | 649 | | | | 6.8 | 151 | 22 | 32 | 7.5 | 69 | 392 |
| III. Parlement of Foules | 40 | | 4.2 | | | | | | | | 97 | 147 | 4.2 | 289 | 6.3 | 67 | 67 | | 31 | 57 | 6.5 | | | | 2.8 | 407 | 5.7 | | 7 | 137 | 23 | 13 | 4.2 | 621 | 889 |
| IV. Hous of Fame | 98 | | | | | | | | | | 55 | 95 | 6 | 275 | 9.2 | 9 | 25 | 2.3 | 6 | 58 | 3.2 | 1.6 | | | 18.4 | 494 | | | 7 | 93.6 | 21.7 | 8.3 | 15.8 | 443 | 832 |
| V. Knightes Tale | 4.8 | | 5.3 | | | | | | | | 98 | 105 | 6 | 440 | 9 | 4 | 66 | 1 | 12 | 71 | 17 | .5 | 5 | 7 | 15 | | | 1 | 10 | 129 | 16 | 4.2 | 11 | 39 | 276 |
| VI. Prologue | 8 | 1 | 180 | | | | | 1.2 | | | 50 | 79 | 5 | 114 | 23 | 4 | 20 | 1.2 | 16 | 68 | 3.2 | 2 | 7 | 9 | | | | 1 | 2 | 78 | 9 | 7 | 412 | | |
| VII. Tempil of Glas | | | | | | | | | | | 83 | 98 | 4 | 406 | 23 | 4 | 26 | | 27 | 67 | 2 | 2 | 3 | 3 | 994 | 4 | | 3 | 242 | 36 | 43 | | 13 | 278 | |
| VIII. Surrey's Sonnets | | | | | | | | | | | 82 | 195 | 7.2 | 258 | 8.8 | 29 | 29 | | 19 | 54 | 7.4 | 2 | 1.5 | 10 | 22 | 5 | | 8 | 527 | 11.6 | | 3.2 | 9.6 | 465 | |
| IX. Wyatt's Sonnets | | | | | | | | | | | 51 | 157 | 2 | 157 | 4.4 | 4 | 29 | 1.4 | 14 | 40 | 4 | 3 | | | | | | 4 | 473 | 42 | 11 | 177 | 961 | | |
| X. Induction | | | | | | | | | | | 166 | 249 | 7 | 645 | 29 | 4 | 126 | 6.5 | 49 | 70.5 | 23 | 2.5 | 4.7 | 12 | 38 | | 1 | 16 | 148 | 18 | 32 | 1802 | 833 | | |
| XI. Faerie Queene | 9.4 | 1 | 1 | 6 | | | | | 9 | | 325 | 275 | 5 | 657 | 10.5 | 157 | | 42 | 63 | 14.6 | 4 | 7.3 | | 4 | 980 | 5.2 | | 5.2 | 128 | 32 | 5 | 859 | | | |
| XII. Venus and Adonis | 30 | 2 | 4 | 4 | | | | | | | 232 | 280 | 2 | 219 | 11 | 12 | 54 | | 44 | 73 | 1 | 8 | 19 | 7 | | ? | | 2 | 273 | 100 | 40 | 2 | 24 | 293 | |

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